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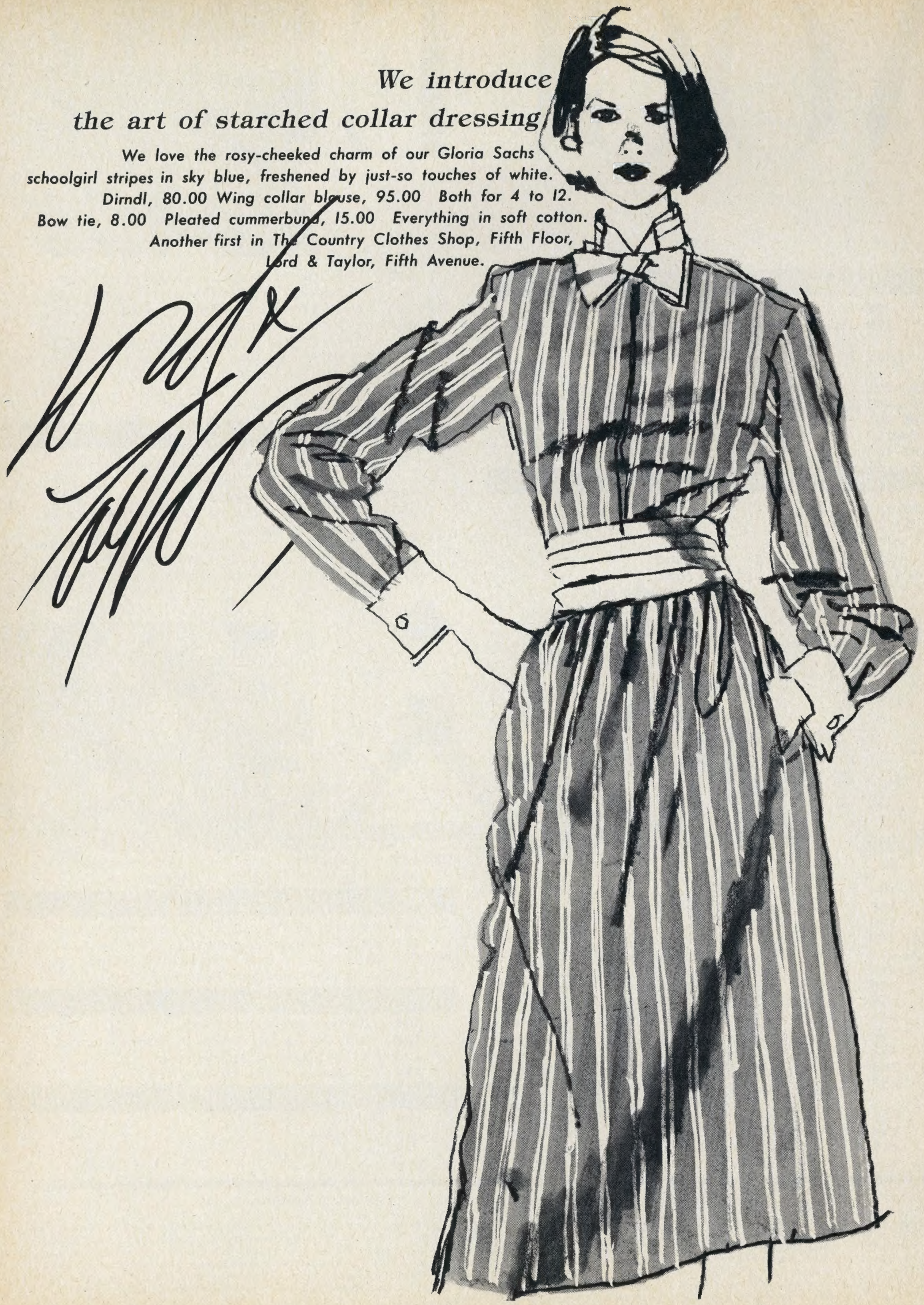

(INCORPORATING VANITY FAIR)

VOGUE®

april 1980

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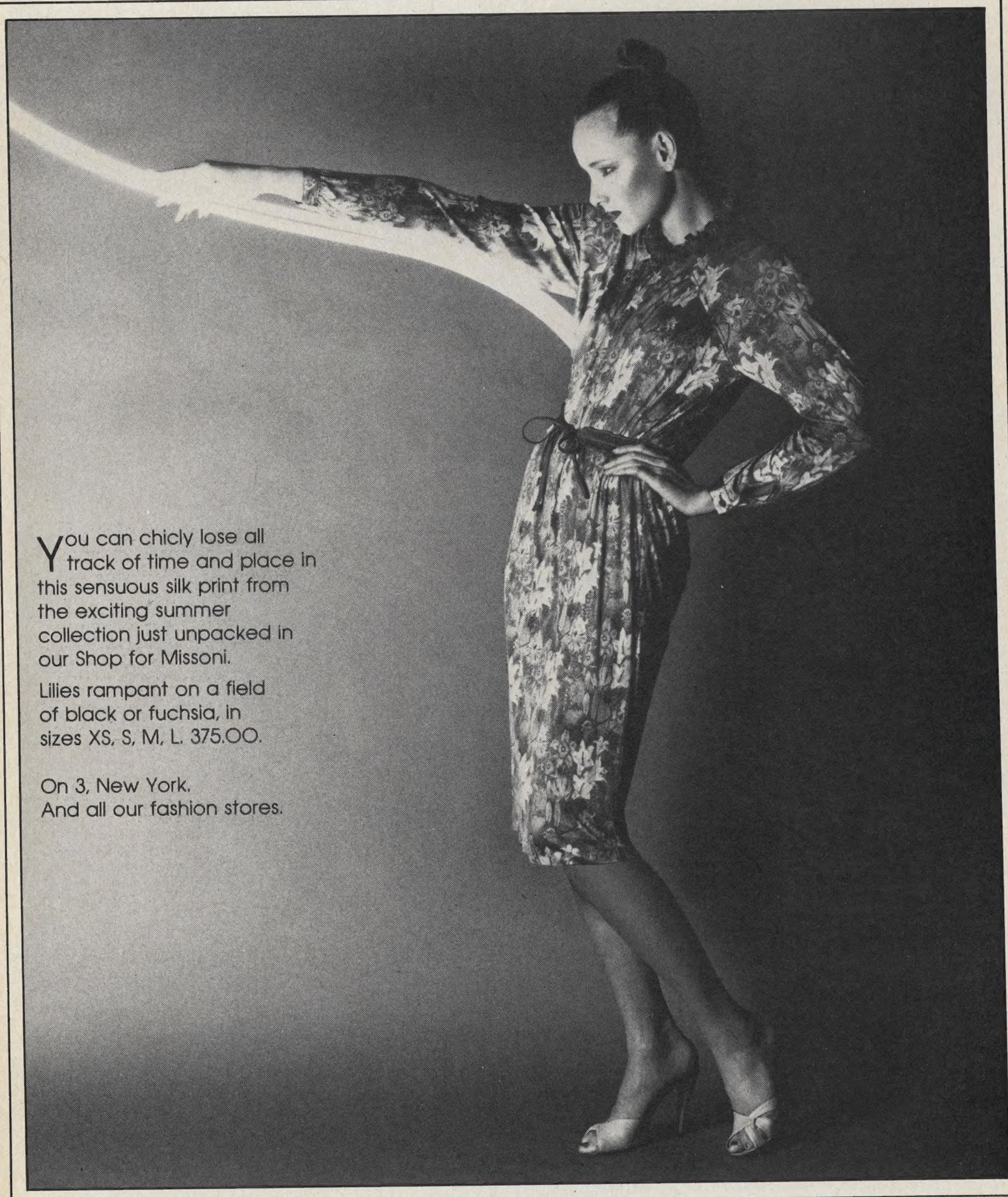

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Your Letters

Networking for ERA

We of the Women's Network of Will County thank you for your excellent article on women in your November issue, as well as for others that have appeared previously.

We are especially grateful that a publication of your prestige and influence has made your stand for the Equal Rights Amendment so clear over the last few years.

For millions of women, magazines like yours are the principal source of information on the real issues involved. In our area, as in many others, we confront an essentially anti-ERA press, whose editorial comment is emotional and fuzzy, or nonexistent.

Our organization represents ten women's groups, with over five hundred members, all with the common goal of the passage of the Equal Rights Amendment in Illinois.

We are grateful for your continued support. Please keep on with your articles. They are needed.

Diane Ganster, Chair
Women's Network of Will County, IL

Wine talk: divine or deplored?

On rare occasions one has the great good fortune of having an experience that holds such rich promise as to affect the quality of life ever thereafter. Yesterday I had such an experience and today that promise is being pleasurably fulfilled.

A friend who knew of my interest in fine wines called my attention to the article on wines by Martin Gersh (January 1980). His artful connoisseurship is enhancing my own pleasure in a beautiful Latour 1967 and I thank you and Mr. Gersh for providing me with this delightful encounter. . . .

Arthur O. Kimball
New York, NY

I was appalled at Martin Gersh's "Confessions of a Connoisseur" (January 1980), an article which may seriously mislead those of your readers who are *(Continued on page 101)*

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great americans: thunderbird and lilli ann

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american ingenuity: thunderbird and lilli ann

california seattle portland phoenix white flint chicago northbrook

L.Magnin

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WHAT'S NEWS, WHAT'S COMING

An equine beauty captures the U.S....Shakespeare takes on TV...rock's queen rides a "new wave"...a real American restaurant serves tradition—with taste

MOVIES

By Rex Reed

Heart Beat
Written and directed by John Byrum; starring Nick Nolte, Sissy Spacek, and John Heard
To the ancient Greeks, the barbarian was the bearded foreigner who spoke an unintelligible gibberish. The "Holy Barbarians" of the 1950s came bearded and sandaled, too, speaking and writing an unconventional language, bringing with them not the weapons of war but the songs and icons of peace. They were called beatniks, and their purpose was a rejection of the whole society, making the alienation of the hipsters from the squares complete. *Heart Beat*, suggested by a book of memoirs by Carolyn Cassady about the years she spent in the bohemian underworld of the "beat generation," is so unusual, so original, and so personal in concept and execution that it's hard to describe to the general movie-going audience. I'm not even sure there *is* a general audience for this film.

The subject of beatniks fills me with about as much excitement as a trip to the dentist. But *Heart Beat* surprised me and made me care about Carolyn Cassady's story because it has been written and directed by a brilliant young filmmaker named John Byrum, and performed by Sissy Spacek, Nick Nolte, and John Heard with so much heart, so much sincerity that I surrendered my doubts and ended up being mesmerized by everything they did onscreen.

Heart Beat is the saga of a whole generation of restless, rootless nonconformists who thumbed their noses at religion, business, and government and began a revolution based on free love, pot-smoking, and individuality. John Heard plays Jack Kerouac, a square, clean-cut All American boy who dreamed of writing prose to a different rhythm. It streamed from his typewriter like notes from a saxophone, and his book *On The Road* became a cult classic that is still read today. But Kerouac got his inspiration from his best friend Neal Cassady, the son of a wino and an ex-jailbird, who lived the events that Jack wrote about.

Nick Nolte (left), Sissy Spacek, John Heard in "Heart Beat": taking the pulse of an era.

Nick Nolte plays Cassady with passion, while Sissy Spacek truly kindles the screen as Carolyn, the girl in both men's lives. An adventurous debutante studying art at the San Francisco Art Institute, she in fact joined the two men "on the road," slept with them both, hung out in beat coffee houses, and sneaked them into gallery openings to stuff their pockets with free hors d'oeuvres. She later married Neal Cassady and tried to tie him down to a comfortable, boring life in suburbia to raise their kids. He surrendered his freedom to give her respectability, and the compromise destroyed the lives of all three friends.

In this poetic, beautifully photographed film, an attempt is made to tell the true story of what happened to these people. The result is a strange and startling motion picture. A portrait emerges of a subculture that had the guts to be before its time while the rest of society struggled to catch up. And the beats influenced the rest of us for generations to come.

The hippies, the flower children, the communes, the new morality, the "me generation," even the punk rockers with safety pins in their jaws are all descendants of the beatniks. And there was more to them than drugs and dirty sandals. Eating pork and beans, selling their blood to blood banks to pay the rent, the "beats" didn't live glamorous lives—except between the pages of books and on the Technicolor screen in phony ripoffs like MGM's *The Subterraneans*. These people's concepts about open marriages, switching partners, and legalizing dope were shocking at the time, but popular and widely publicized today.

There's a scene with Neal and Carolyn Cassady at home, after Kerouac burst into national prominence, watching their friend sell out and exploit them on *The Steve Allen Show* that raised the hairs on my neck. (Another scene, in which Neal moves to the suburbs with his potted plant and his Salvation Army cot to the music of Les Paul and Mary Ford, is just plain charming.)

In the end, they all grew older and wiser, and Sissy Spacek says: "Neal was sentenced to prison on a marijuana rap; Jack was sentenced to posterity. Something had ended. We used to call it innocence."

From beginning to end, *Heart Beat* is filled with unexpected joy, humor, and pathos. The jazz score, featuring such popular musicians as Shorty Rogers and Art Pepper and the pop records of the '50s, gives the film a hopped-up, neurotic tension; and the cars, costumes, hairstyles, and sets actually put you in the picture. I didn't feel as though I were watching a movie. I felt I was living one. *Heart Beat* is, without question, that kind of movie, and if you care about real talent, genuine artistry, and young people doing what they believe in when everybody in the movie business tells them they're crazy, then you can't afford to miss it.

ART

By David Bourdon

Feuchères "Satan"—a tempting bronze from nineteenth-century France

The Romantics to Rodin: French Nineteenth-Century Sculpture from North American Collections
Los Angeles County Museum of Art; through May 25
While painting flourished in nineteenth-century France, sculpture became depressingly conservative. Most sculptors were trapped between two stifling forces—the doctrinaire Ecole des Beaux-Arts, which insisted upon the bland imitation of classical art, and the conformist taste of the bourgeois audience. Sculptors were dependent upon the former to exhibit their work in annual Salons and reliant upon the latter for sales.

The bourgeoisie became active buyers of sculpture during the nineteenth century, resulting in a proliferation of small-scale bronze casts. Buyers wanted something beautiful, like sleek-bodied nudes with seductively polished surfaces; but they also wanted something with an ennobling theme that would impress their relatives and friends. The sculptor Louis Ernest Barrias came up with a satisfactory solution in his "Nature Unveiling Herself Before Science," an effigy of a shrouded young woman mysteriously baring her bosom. Who could object to a woman exposing herself in the name of science?

Nature, like Beauty and Truth, were traditionally personified by nude (or nearly) young women. French sculptors displayed real invention in discovering other pretexts for undressing allegorical figures. Philosophy, Imagination, Contemporary Art, and Commercial Loyalty became some of the newer converts to nudity for art's sake. Barrias himself must have gotten an extra charge out of creating a sculpture called "Electricity" personified by two nude women.

Today, it is difficult for all but the most dedicated art historians to regard most nine-

("What's News" continued on page 44)

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WHAT'S NEWS, WHAT'S COMING

teenth-century French sculpture with any patience, let alone admiration. This exhibition, a scholarly survey of more than two hundred works by sixty artists, presents a sympathetic overview. It also accentuates the originality of those artists who were able to rise above their mediocre colleagues. Among those who newly impress: François Rude, famous since the 1830s for his spirited bas-relief on the Arc de Triomphe; Jean-Baptiste Carpeaux, who fashioned an exuberant bas-relief for the façade of the Paris Opera House: and Antoine-Louis Barye, whose naturalistic animal studies inspired a large following.

Also, it's nice to be reminded that two of the most famous French sculptures from the 1880s are now centenarians. They are, of course, Rodin's "The Thinker" and Bartholdi's Statue of Liberty. May they be just as popular in another hundred years!

The show travels to Minneapolis, Detroit, and Indianapolis.

The Horses of San Marco
Metropolitan Museum of Art New York; through June 3
The famous bronze horses of Venice have been a major source of civic pride and a popular tourist attraction since the Fourth Crusade in 1204, when Venetians seized the four bronzes as booty from Constantinople's Hippodrome and triumphantly installed them over the central doorway of St. Mark's Basilica. For most of the next eight centuries, the horses maintained their commanding position overlooking St. Mark's Square, and impressed generations of spectators with their handsome proportions, noble deportment, and lifelike expressions.

Once thought to be the work of Praxiteles, the animals are now thought to have been sculpted by an anonymous Greek or Roman artist sometime between the fourth century B.C. and the fourth century A.D. One of the steeds from the magnificent quartet is currently stabled in a Manhattan museum. But the rare visit is hardly cause for rejoicing. All four of the horses are plagued with a form of "bronze disease." Air pollution endangers artworks all over Italy, most devastatingly in Venice. Though the city is free of automobiles, it gets a strong dose of sulfurous pollutants from oil refineries, petrochemical plants, and other industries on the nearby mainland. As a result, acid fumes have penetrated the horses and are corroding the metal from within. Specialists continue to seek a process that will halt the deterioration; but, even if they succeed, the horses eventually will have to be placed indoors to ensure their protection.

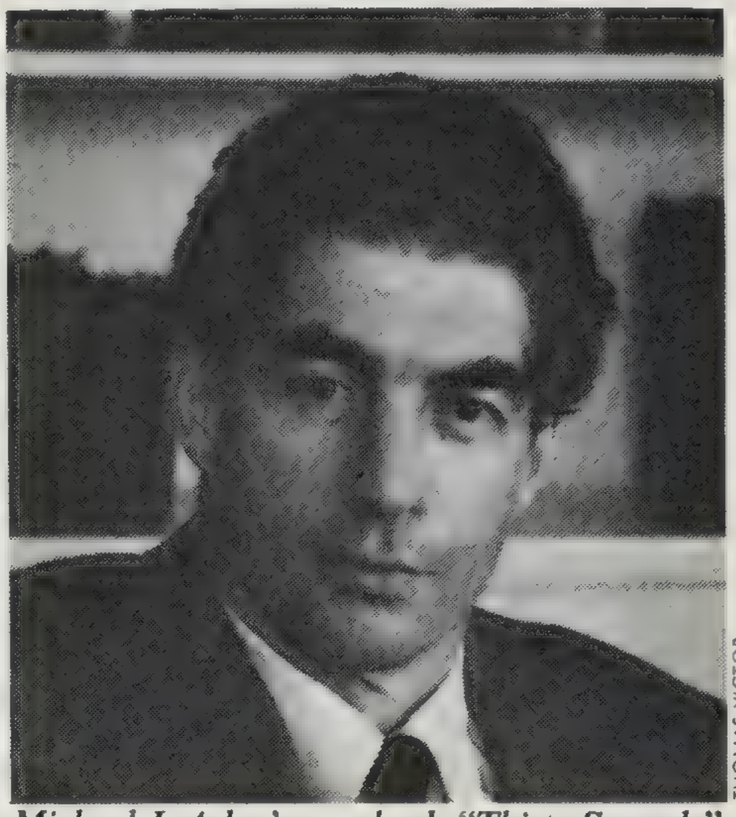
The delightful aspect of the Metropolitan's exhibition is that it provides an up-close view of the horse, complementing it with over one hundred related paintings, sculptures, drawings, and photographs which put the St. Mark's horses in a historical context and reveal their influence upon Renaissance artists. Included are three other full-scale bronze horses from Italian collections and five drawings of horses by Leonardo da Vinci from Queen Elizabeth II's Royal Collection at Windsor.

The exhibition will fascinate connoisseurs of equine beauty and character as well as ordinary fans of fine art.

BOOKS

By Allene Talmey

Thirty Seconds
By Michael J. Arlen
(Farrar, Straus and Giroux)
With only about two thousand details to keep in mind, *Thirty Seconds* is the infinitely complex, neatly ironic real tale of how a thirty-second TV commercial is made: the interminable meetings (weighty as U.N. debates and as full of Catch-22s), auditions, takes, and double takes. The protagonist: Steve Horn, Inc., the production company that is putting together A.T.&T.'s "Reach out and touch someone" commercial for N.W. Ayer, an advertising agency. The fine points of constructing the commercial make for an irreverent, serious, subtle comedy, done in comparatively small snatches of incident. The story is bewildering, obsessive, and captivating.


THOMAS VICTOR
Michael J. Arlen's new book "Thirty Seconds": a fascinating close-up of TV commercials.

For instance, there is the seemingly small matter of filming a scene in which an Army recruit talks on the phone in his barracks. But it turns out that no suitable inside phones are available, and the search for a telephone becomes a problem that would confound logistics experts. Then there is a scene in which a cat (introduced to create a homey, personal effect) causes intense dismay: Sometimes, the cat won't budge, or it darts in the wrong direction. "You know," says Steve Horn, "sometimes those little human touches just about break your back."

These are the sorts of incidents—frustrating, often ludicrous, terrifying, and freakish with daily vapidity—by means of which enormously successful commercials are made. They make for fastidious and thin-skinned fascination. *Thirty Seconds* is, finally, felicitous and funny.

The Girl in a Swing
By Richard Adams (Alfred A. Knopf)
Stunningly versatile author Richard Adams (*Watership Down*) has now written a novel of beauty, calm, sensuality, anticipation, horror, and nightmare. Alan Desland, an English bachelor, long convinced of his own unattrac-

("What's News" continued on page 48)

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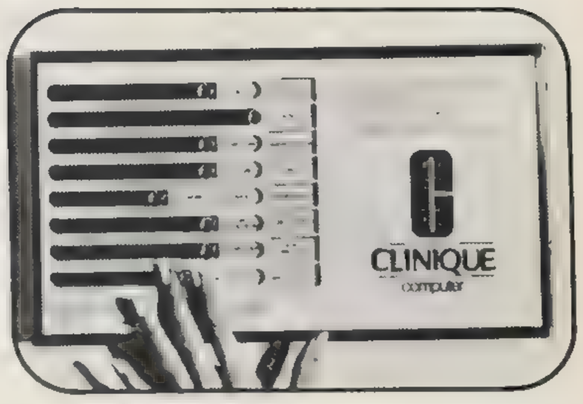

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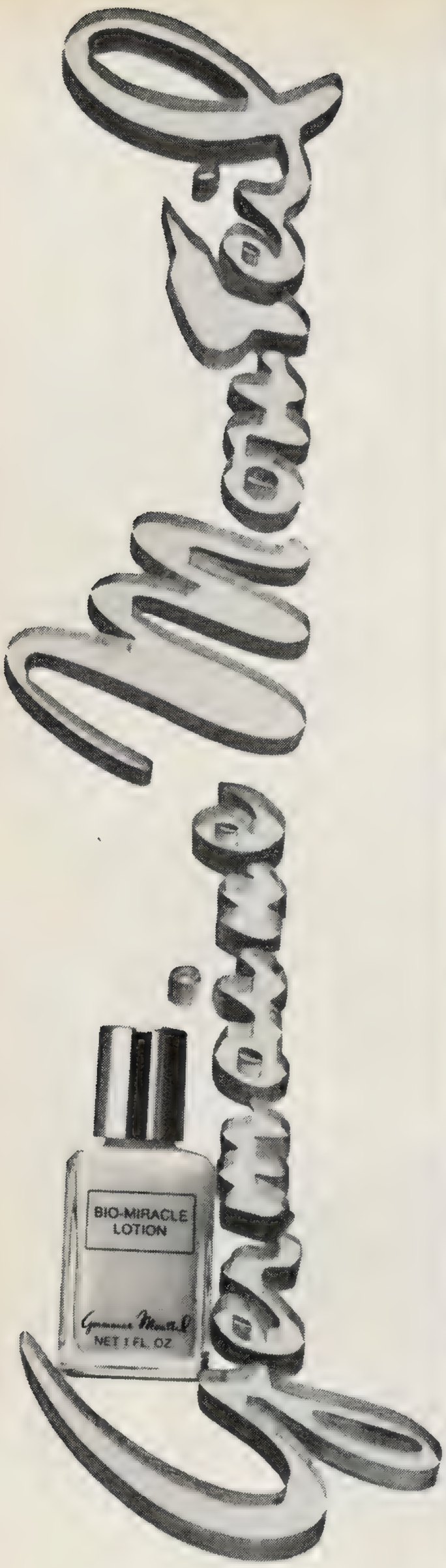

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WHAT'S NEWS, WHAT'S COMING

tiveness and certain, since adolescence, that romance and passion will never be his, is comfortably settled into the family business of fine porcelain, rare china, and ceramics. But in his agreeable, nice, intelligent, and mundane reality there are intimations of a netherworld. Then comes the shock of his life, changing all.

On a business trip to Copenhagen, Alan meets Käthe, a stenographer. Stunned, he is in love, with a passion awkward from disuse. To his disbelief, within a week, after a few abrupt meetings, she declares her love for him. Käthe comes to England alone, refuses to be married in a church, and arrives in Alan's small town as his wife—a woman suspect and mysterious.

Very quickly Käthe's beauty, charm, intelligence, and devotion to Alan win over his family and friends. She studies and masters the business, making purchases that seem magical. In lovemaking, her eroticism is overwhelming. She is ferocious, beguiling, demanding, and submissive. Alan tries to ignore the fact that he knows nothing of her background. He won't ask. He is afraid to believe what he already knows.

Like a slowly intensifying August thunderstorm, the ominous signs gather, a crescendo of terror. There are Käthe's sudden spasms of fear, Alan's lonely, dark nights of agony and undersea dreams of horror.

Richard Adams gives full rein to mystery in this story; but when he jerks back the reins it is choking, bewildering. The extraordinary contrasts between serenity, beauty, and love and horror, mystery, and supernatural whispers are both subtle and stark. *The Girl in a Swing* grips—brilliantly.

The Paladin
By Brien Garfield (Simon and Schuster)
A fifteen-year-old boy in public school in England becomes the Prime Minister's personal assassin and agent. Incredible. Yet, somehow this odd and singular story, written as a novel, is true. The boy, whose code name is Christopher Robin (from the *Winnie the Pooh* stories), is never revealed by his real name; but the small, fat man he works for is none other than Winston Churchill.

Within five years, young "Christopher Robin" is involved with murder, torture, the rescue of thousands at Dunkirk; in Algeria, he assassinates France's Admiral Darlan; helps engineer the D-Day invasion; and finally opposes the Nazi U-Boat blockade of Great Britain.

Irascible, jumpy, agile, well-born, and with the knack of anonymity, "Christopher Robin" has remained for over thirty-five years such a secret that his story can only be told in the guise of a novel. *The Paladin* is no masterpiece; but the exploits it recounts are tremendous.

The real "Christopher Robin," now in his fifties, is a quiet man who goes about his business openly. Talking about his younger days, "Christopher Robin" concedes that he was, indeed, *bloody* good.

RECORDINGS

By David Sargent

Linda Ronstadt's *Mad Love* album on Asylum is not only a pleasure to hear and an attestation of the continued vitality of our leading female interpretive singer, it's also a fascinating example of the way pop music can renew itself.

That renewal comes with the idiom Ronstadt has adopted for this record. Most simply put, Ronstadt has "gone new wave," meaning that she's seemingly forsaken the country rock, oldies, and ballads of her past disks for a hard-driving rock and roll that sounds like Blondie meets the Knack. As such, she leaves herself open to the charge of ripping off her juniors, of hustling with unseemly haste after the latest hot trend.

There are fully three songs out of ten here by Elvis Costello, who not only is the leading songwriter of the British new wave but has been witheringly scornful about the supposed failings of American rock in general and Los Angeles rock (of which Ronstadt is the queen) in particular. And another three songs on *Mad Love* are by the unknown Mark Goldenberg, chief songwriter for a new new-wave

("What's News" continued on page 50)

WHERE TO EAT NOW

Mary Elizabeth's

JADE ALBERT

The New York Exchange for Women's Work shut down this winter and there wasn't a dry eye in the old dining room, on Manhattan's Madison Avenue, where generations had lunched for years. American gastronomy handed down from mother to daughter for decades, good, plain, savory U.S.A. home cooking uninfluenced by any post World War II culinary revolution.

The loved old place is gone, but happily the tradition is still with us, endangered species that it is, in the dining room and at the food counters of another Manhattan legend: Mary Elizabeth's. Founded in 1908, the homey, redolent place is a haven of gentility. Aproned and capped waitresses *(above)*, individual teapots and hot-water jugs, and such strictly American goodies as chowders, spoon-dropped codfish balls, rich breads, mother's own shrimp curry *cum* a huge tray of condiments. And the cruller balls, a spongy deliciousness in a delicate crunch of cinnamon-y crust. Then, the cakes. Mary Elizabeth's is probably the last restaurant in New York where you can still find an authentic Lady Baltimore—thick, thick pink icing lavished on white layers heavy with huge dark raisins, dates, nuts. —L.L.

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WHAT'S NEWS, WHAT'S COMING

band called the Cretones.

But the fact remains that, seen in a broader perspective, Ronstadt isn't ripping anybody off; she's just expanding her stylistic range in the way she's always done. She's sung uptempo rock from the beginning of her career, but that usually meant oldies; and a lot of people—herself very much included—got tired of her dipping into the past. There are two versions of old hits here, but neither fits her past pattern of tackling uptempo hits by the biggest Black stars. There's an impassioned ballad, "Hurt So Bad," which Little Anthony and the Imperials did in 1965, and

Singer Linda Ronstadt makes new waves on her "invigorating" latest album, "Mad Love."

"I Can't Let Go," which was a minor Hollies single in 1966. But the bulk of *Mad Love* consists of new rock songs, the kind she's always liked but that weren't composed in such profusion until the advent of the new wave. As an interpretive singer, she responds to the best material being written now; and, as usual, she interprets it to a fare-thee-well.

Her vocals have all the punkish fervor one might wish for. And Peter Asher's production, often criticized for sounding cold and clinically "perfect," captures all the fervor of the new rock—aided by a spiffy band that combines L.A. regulars with newcomers—and blends it with his expected, hit-making niceties of arrangement.

This disk hardly means that we'll never hear another country-folk ballad from Linda Ronstadt, or one of the passionate torch songs by which she's justly well known. She's already talking about future records with such songs on them, including a possible revival of the Ronstadt-Parton-Harris trio album. But for the moment, we have *Mad Love* and an invigorating experience it is.

MORE RECORDINGS:

Haydn: "Farewell" and "Clock" Symphonies; Neville Marriner conducting the Academy of St. Martin-in-the-Fields (Phillips). Another delightful, conscientious, beautifully played and recorded record from Marriner's ongoing Haydn symphony series.

Air: "Air Lore" (Arista/Novus). A fascinating blend of New York avant-garde jazz and the rag roots of black music.

("What's News" continued on page 56)

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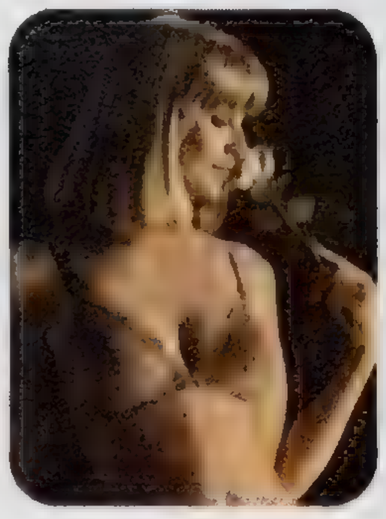

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WHAT'S COMING

WHAT'S NEWS,

TV

By Cathleen Medwick

Shakespeare: Is he ready for TV?

Strange bedfellows, Shakespeare and television. The soliloquies of kings, the machinations of empire, shrunk to the modest proportions of the home screen? Shakespeare's plays seem to require staging on the grand scale.

Boisseau (left), Quayle, and Gwillim, in a cat-and-mouse courtship scene from "Henry V"

We're beguiled by the size, the very *theater* of it. Shakespeare intimate? It hardly seems devoutly to be wish'd.

Yet, for domestic intrigue, can *Dallas* compete with *Othello?* For political chicanery, can *20/20* compete with *Richard III?* American TV audiences (if they only knew it) have long been ready for Shakespeare; and now, with PBS's unprecedented six-year-long series of the complete Shakespeare plays (in its second season) Shakespeare is ready for TV.

Henry V, which airs on April 23 (Shakespeare's birthday) is a special challenge to present. It is an outsized play, its action stretching from Britain to France, from courtyard to battlefield. At the same time, *Henry V* is a play of interiors: of cramped quarters, and inner wars. It reminds us (as if we needed reminding) that statesmen are also men, and that the futures of nations revolve around decisions made quietly, behind closed doors. Shakespeare takes us, as always, inside.

We see King Henry V—the reformed Prince Hal of the *Henry IV* plays—wisely sounding out his counselors about whether to make war on France, then leaping out the door like a young kid. We see the French Dauphin, a budding Caligula, rhapsodizing about his horse, while the dukes of France privately belittle him. We see the French Princess Katherine, Henry's future wife, learning her own variety of body English—"de harm" (the arm), "de heel-bue" (the elbow), "de niles" (the nails)—as kingdoms negotiate her fate.

But what is most remarkable about *Henry V* is what we don't see: English ships coursing across the Channel, armies clashing on the fields of Agincourt. The Chorus (played here by noted British actor Alec McCowen) is Shakespeare's apologist: lamenting his inability to show us the action as it really happened. He asks us, instead, to "work, work your thoughts" until we see the battles—until they are as grand in our imaginations as they were in fact. TV audiences, on the whole, are not much accustomed to working; we are happy to have every image spread before us, like a smorgasbord. *Henry V*, as served by PBS, is more like a meat-and-potatoes dinner—as peppery as we care to make it.

The play tests our power of vision, our ability to realize history. It is an even greater test of television itself: its power, as a medium, to communicate with its audience. Under David Giles's honest direction, characters step up to the camera; their faces fill the screen, and they talk to us like old friends. This production turns TV into a people's theater; Shakespeare surely would have approved.

In a play about nationalism, kingship, and war, it is a rare pleasure to meet characters who speak simply and honestly. Prince Henry is, as he says, a plain man: not eloquent, except in his actions, but true to his country and himself. David Gwillim's portrayal is winning; he gives us a gentle, boyish Henry, sometimes awkward, but good-humored and serious about becoming a good king. His courtship of Katherine—played winsomely by newcomer Jocelyne Boisseau—has a cat-and-mouse playfulness: how wonderful to think that a prearranged marriage could begin so coyly! The minor characters, especially Tim Wylton as Fluellen, and Anna Quayle as Katherine's lady-in-waiting, have a warmth that softens the edges of the play.

Henry V is longer on argument than on incident. It is, at times, a hard play to sit through; but, like most challenges to the imagination, this one is worth it.

MORE TV:

Henry Fonda comes to TV. Fonda stars in "The Oldest Living Graduate," a comedy-drama served up by writer-producer David Rintels for NBC's new series of live regional theater productions (April 11), and in CBS's "Gideon's Trumpet" (also a Rintels production), the true story of a down-and-out drifter and his victory in a landmark Florida court case. Fonda's co-stars: John Houseman, Jose Ferrer, and Fay Wray.

COLLECTING

By Judith Goldman

Religious art— a quest for value

While mainstream collectors keep tracking painted furniture, Philadelphia highboys, Amish quilts, and Windsor chairs, others are discovering religious art. There is a growing interest in velvet church chasubles, ancient Judaica, and early icon paintings with an otherworldy air. At a Sotheby Parke Bernet London auction last year, Russian icons brought high prices; and this month, on April 17, when Christie's New York sells the George R. Hann Collection of Russian icons, they expect crowds and record prices.

Meanwhile, Jewish ceremonial art has attracted a new generation of collectors. Sabbath lights, spice boxes, and Hanukkah lights, which once appeared at auction in special collections or silver sales, have become the focus of general sales. The current demand for Judaica is so great, the material so scarce that objects of mediocre quality brought high prices at a recent PB Eighty-Four sale; what's more, reproductions and replicas now regularly appear on the market, and even seasoned buyers must beware.

The interest in religious art does not mean that old-time religion is back. More people may be turning toward God; but that does not appear to be why they're turning toward icons and ceremonial objects. The new Judaica collectors are tracking heritage and history. The average collector is twenty-five to thirty-five years old and not religiously observant. But a quest neither for heritage nor for God explains the passion of icon collectors. According to Bronislaw Dvorsky, Christie's Russian art specialist, the attraction of icons lies in their art, not in their religious or symbolic content.

Made from the ninth through the sixteenth centuries, often the group effort of monasteries, Russian icons depict saints and Old and New Testament scenes. Long neglected and hard to see outside of the Tretyakov Gallery in Moscow and Saint Catherine's Monastery

Rare sixteenth-century Venetian prayer book; inspiration for collectors of religious art

in the Sinai Desert, they've not attracted the attention their Western counterparts have; and they're still undervalued. An important Russian icon can bring $70,000 to $80,000 at auction where an Italian primitive of equivalent quality can fetch $100,000.

Icons are a developed taste; simultaneously forbidding, stern, gentle, they have earthly faces and watchful gazes that stare down at us. But we cannot make contact with them. Russian icons inhabit distant space that makes their spirituality emphatic. That space is as flat and simply rendered as that in a Russian Constructivist painting. The best icons are lessons in modernism, reflecting the spirituality essential to all great abstraction.

MORE COLLECTING:

The Hann Collection, the most important Russian icon and works of art collection ever to appear at auction, includes important icons from the Novgorod, Moscow and Strogonov schools along with ecclesiastical embroidery and Imperial porcelain, some of it commissioned by Catherine the Great. Expected to attract museum bidding and gross between $2 to $3 million, the Hann sale may be the first and last of its kind. The collection is on view at Christie's New York from March 31 to April 16; the catalogue, itself a collector's item, is $35.

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Albert Watson

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Between Us

Vanishing children... blatant sex...vacation flashes...job options

By Lorraine Davis

TO FIND "LOST" CHILDREN

One-half million children are in foster care in the U.S. today; many get "lost" in the system and remain there far too long when they might better be returned to their natural homes or freed for adoption. The National Council of Jewish Women has picked Jacksonville, Florida; St. Louis County, Missouri; and Dallas, Texas as the sites of the first three pilot projects in the use of a two-year $300,000 grant from the Edna McConnell Clark Foundation to train volunteers to be court-appointed special advocates for children involved in foster-care custody proceedings. In this nonsectarian project, the NCJW will recruit and train volunteers who will become involved in the cases of individual children, acting as fact finders to represent the best interests of the child. They will work with Juvenile Court judges, attorneys, caseworkers, natural and foster parents, and the children themselves, to keep judges from unwittingly making harmful decisions.

The Foster-Care Committee of NCJW, implementing the grant, is co-chaired by Julie Feuerberg, National Board Member from Seattle, and Sybil Eisenberg, of Essex County (NJ) Section.

The Council plans to make its findings from this project available in the form of a manual to its other affiliates and to other organizations and will train volunteers to assist community groups that want to start child-advocacy programs.

RIVER-RAFTING WOMEN

Give in to the lure of the white water on one of these river-rafting trips in Oregon and California designed for women by Osprey River Trips, Inc.: Mother/Daughter Trip, Rogue River, nights in rustic lodges, May 9–11, $229; Women in the Outdoors, Klamath River, rafting and camping, group discussions, July 9–13 and August 18–22, $279; Women's Dream Workshop, river trip with self-awareness workshop, Klamath River, July 20–August 3, $279; Women's Whitewater Rafting Workshop, instruction in safety, equipment, boating techniques, Klamath River, August 11–15, $299. ORT, 6109 Fish Hatchery Road, Grant's Pass, OR 97526; (503) 479-4215.

WINE-DRINKING WOMEN

The first gastronomic tour of France's wine country to focus on women vintners and *femmes chefs* is offered by the Concorde Group, May 1–11. Women executives on this luxury tour of Burgundy, Bordeaux, and the Loire Valley (you can bring your husband or other companion) will be installed as associates in the Order of the Dames de la Duchesse Anne—the first exclusively female international wine society. Cellar masters and château proprietors will offer special tastings; the twenty travelers will dine in the private homes of the Dames, and experts including wine writers Odette Kahn and Simone Cointat will talk to them. Price, high; space, limited. Concorde Group, 1361 Madison Avenue, NYC 10028; (212) 369-0941.

WRITING WOMEN

Sign up now for this summer's getaways with the International Women's Writing Guild: first, a Farming/Writing Retreat for Writers Working on Major Projects, June 22–27 in Shelburne, Vermont; second, the Ninth Women's Writing Conference and Retreat, New Decade/New Energies: The Economics of Writing, Skidmore College in Saratoga Springs, New York, July 25–August 1. Both: IWWG, Box 810, Gracie Station, NYC 10028; (212) 737-7536.

PERFORMING WOMEN

Women with careers in the arts can take advantage of their flexible working schedules to supplement their incomes by greeting guests, bartending, serving cocktail food or meals, or even organizing entire parties as employees of Great Performances, Artists as Waitresses Inc., a firm that "co-stars" Janet Lee (flamenco dancer) and Liz Neumark (photographer-journalist) in New York. Waitresses must have two years experience at waiting table; monthly workshops help to train artists—including a filmmaker, actress, writer, jewelry-maker—in other party skills. Service is offered on a "membership" basis. 1619 Third Avenue, Suite 21A, NYC 10028; (212) 722-7629.

SEX IN THE OFFICE

The sexy secretary and her lecherous boss, staples of American humor; the formula's done wonders for the career of actress Loni Anderson, who plays the curvy, cotton-candy-haired receptionist at TV's *WKRP in Cincinnati*. But even though Loni's Jennifer definitely has the last word with her male colleagues, it's time for this stereotype to go the way of the minstrel show and Polish joke: out.

In real life, treating women workers as fair sexual game and then firing them or sabotaging their careers if they object is one of the most invidious forms of male resistance to equal employment opportunity for women. The ease with which a man, when challenged, can suggest that the woman "invited" his attentions makes this kind of discrimination especially frustrating. Changing the situation is a top-priority project of the Working Women's Institute, a national independent research and action center founded in 1975.

The Institute's preliminary surveys showed that 70 percent of the women answering had experienced unwanted verbal or physical "passes" from men while at work. (Other surveys have put this figure as high as 88 percent.) No matter who you are, if you have a job, you stand a good chance of having your future jeopardized by this kind of psychological rape at some time in your career.

The law has not offered much protection; only recently have some Federal Courts found sexual harassment to be a form of sexual discrimination, which is prohibited by Title VII of the 1964 Civil Rights Act. Some state departments of labor will now grant unemployment compensation to women who leave jobs for this reason, calling it an "intolerable job condition." But, in either case, proof is difficult and often humiliating.

By joining together, women can begin to change corporate attitudes. The Working Women's Institute, at 593 Park Avenue, NYC 10021, has programs for education/outreach, research, information, and referral, and keeps a "brief bank" of legal complaints and motions available to attorneys—all supported by contributions and volunteer help.

TO WORK OR NOT TO WORK

"Something should be apparent when you measure the consequences of the various decisions you want to make about your life. No alternative is wholly positive, no course of action does not require some amount of compromise. Staying home may mean postponing or lessening your career ambitions. If you choose to work, you may miss some irreplaceable satisfactions at home. What you must work to achieve is what Hunter's former president, Dr. Jacqueline Wexler, calls 'creative compromise'—compromise that allows you to make the most of your situation at every stage of your life, realizing that no decision need be permanent, that we are always free to change and grow as our life situations, our needs, and our values change."

—Eleanor Berman

in *Re-entering: Successful Back-to-work Strategies for Women Seeking a Fresh Start,* written in cooperation with the Ellen Morse Tishman Memorial Seminars for Re-entering Homemakers, sponsored by the Career Counseling and Placement Office of Hunter College of the City University of New York; published by Crown.

Scarlett, go cry in your petticoat.
Diamonds. And suddenly you feel irresistible.
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Beauty Now

Here, one runaway seller... the "body part" to focus on now...what women want in a sunscreen... Plus:an'80s comeback— '60s lipsticks

Beauty follows fashion . . . *always*. Case in point: the "vintage" clothing trend, now carrying over into beauty with "vintage" lipsticks—the pale/hot pinks, orange-y brights, cherry reds of the '60s, which, after a decade of looking dated, suddenly look right again with this season's clothes. Most sought-after lip colors, back in style again: Revlon's Lilac Champagne, Powder Pink, and (who could forget!) Love That Red.

More beauty/fashion: Where to concentrate, for spring/summer '80: the most important "body part"—the focus right now—is: the "haunch" . . . (definition: the top of the leg where the thigh meets the torso). That's *the* area, the spot that shows—with every inch revealed!—when you're in any of the new body-clinging, -accentuating bathing suits (see them later, this issue). What it takes to wear them is: a smooth line, well-toned legs (which means: no bumps, no "saddlebags"). And which also means: exercise. Beginning *now*—especially if you've slacked off at all, which most of us do in winter and early spring when we're in layers of clothes. Right now is the moment to strip down, look in the mirror, see the mistakes you've made—and correct them. In a suit slit high on the thigh, the only "must," the best "accessory" is: a body in shape. Starting now . . .

If you've ever seen Marjorie Craig, Elizabeth Arden's exercise pro for the past twenty-seven years, you'd realize—instantly—that Marjorie Craig knows what she talks about. And she talks about: fitness. Sixty-eight this month, without a thought of retirement, Marjorie Craig has what women covet—the body, the vitality of a twenty-year-old. Her secret? Not really a "secret"—but exercise . . . with twelve private clients a day—"I do my standing exercises along with them." Exercise, she says, keeps you limber and active; "it's what keeps you going."

Exercise is also what keeps Miss Craig going—six hours a day, traveling around the country to every Arden Red Door, to Maine Chance, the Arden spa, three times a year. "I don't believe in heavy workouts for women; I believe in natural movement exercises, gentle stretches that firm and tone lazy muscles, that help to break up fat." To critics who question her approach, Miss Craig says, "I've taught this method all my life. If there were no such thing as 'spot reducing,' I wouldn't be in business!" One proof: her first book, *Miss Craig's 21-Day Shape-Up Program,* has never been out of print since Random House brought it out in 1968.

When does Marjorie Craig find time to do her *own* exercise? Every day, for a half hour, during lunch. And like most women, Miss Craig admits, "I hate to exercise!" What keeps her going, her advice to women is: "exercise to music and in front of a mirror." Once you start exercising, she promises, you'll feel good and be in much better shape. Miss Craig should know—"I never stop to think about how old I am until someone asks me my age!"

What do women want in a sunscreen? Coppertone asked, women answered. The results of the National Suntan Product Study: two sunscreens women wanted, couldn't find. One that prevented sunburn, provided some tan, didn't need to be reapplied after every swim. The other, a suntan product not too greasy to wear on the face. Example of the second, a newly formulated protection, For Faces Only.

If you're looking for makeup pro Pablo Manzoni, you can find him in the phone book—for the first time. The creative director of Elizabeth Arden for the past sixteen years in America and for several years before that in Rome, Pablo now heads up Pablo Manzoni Enterprises, NYC, doing, among other things, the work he knows best—"I have ideas about makeup for women who don't have time"—lecturing, consulting, seeing private clients, and the specialty he is famous for: his work with plastic surgeons, prosthodontists, and their patients, showing what makeup can do for women—with or without surgery. His makeup idea for the future? Putting things into kits. "I love them—for everything. They're practical, versatile for travel, for women constantly on the go."

It's hard to convince anyone there is such a thing as a miracle cream anymore, but the moisturizer people are talking about is: Visible Difference, from Elizabeth Arden (makers of another bestseller—Eight Hour Cream). Said a woman who goes to one of the best-known facialists in town, "I've used her regime for years, but now I cheat; I use Visible Difference." So do a lot of other people. The product has a word-of-mouth following that has pushed national sales up an average of 44 percent per year since it was launched in 1974 —an industry record. Joe Ronchetti, Elizabeth Arden's president, says, "Visible Difference practically walks off store shelves. . . . We know from results in the lab and from our sales that the product works." How? "People claim they actually see changes in the texture of their skins," adds John A. Cella, Ph.D., Arden's vice president for research and development—"that's how the moisturizer got its name." Which led Arden, in conjunction with parent company Eli Lilly, to try to quantify the results and measure skin texture. The result, says Dr. Cella: the things people were saying about Visible Difference were demonstrable by objective testing. Tests proved: changes in skin texture. Improvement in the visible, tactile characteristics of skin.

—DOROTHY SCHEFER

Now you can totally recondition your hair at home in just 5 minutes...

With new Ogilvie Penetreat™, the first at-home professional-type self-heating protein reconditioner!

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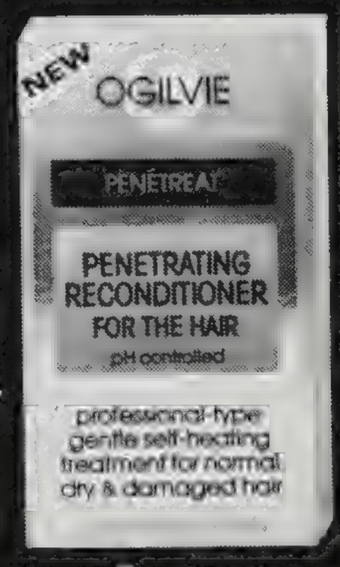
And safe from further damage. Because Penetreat's rich protein treatment stays on and inside every hair!



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Horoscope

By Maria Elise Crummere **April**

Aries: Go with your hunches. **Taurus:** Swing into action. **Gemini:** The spotlight is yours. **Cancer:** Dare to be brave. **Leo:** Your power peaks. **Virgo:** Your patience is rewarded. **Libra:** Unexpected help. **Scorpio:** You love a challenge. **Sagittarius:** Home is where your heart is. **Capricorn:** Windfall profits. **Aquarius:** Surprise successes. **Pisces:** Your finances soar

MONICA INCISA

Aries

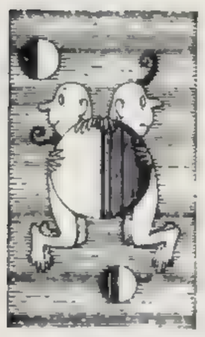
MARCH 20–APRIL 19

During the first nineteen days of the month, your ruler Mars spurs you toward new and adventurous enterprises. You are guided by your hunches on the 10th, 11th, and 12th when a special group invites you to take part in its program. The new moon on the 15th changes the scene, and a past matter reappears. Assert your claims on the 16th or the 17th; then, sign the deal. Tie up loose ends from the 20th to the 30th.

Taurus

APRIL 20–MAY 20

Around the 4th, you are ready to turn your ideas into action. Be certain you have done your "homework," especially concerning potential business partners. Use the 7th and 8th to prepare for the negotiations on the 9th and 10th. Accomplish as much as possible—even sign an agreement—at new moon on the 15th. Reexamine the agreement on the 16th. The Sun enters your sign on the 20th: be practical for the rest of the month. On the 29th, help to resolve a mystery concerning someone you care for.



Gemini

MAY 21–JUNE 20

Venus, planet of love, rewards you with social excitement and good fortune from the 4th to the 30th. Avoid making an extravagant promise on the 4th that you may not wish to honor later. Promote your ideas now—they have an excellent chance of being accepted. You hold the cards when it comes to romance; the way you will use this power is up to you. Publicize your plan on the 13th. From the 15th (new moon) to the 20th, you need the approval of others.

Cancer

JUNE 21–JULY 22

Whenever the Sun dwells in Fire Aries (as it does for the first nineteen days of this month), those in your sign feel stimulated—but are afraid to act. Yet, on the 2nd and 3rd, your strength surges and you decide to examine the powerful ideas of an important friend. The facts that emerge by the 11th and 12th reassure you. The initiating power of the new moon on the 15th encourages you to take a firm position. Mercury, the merchant planet, is in Aries at the end of the month—an opportune time to introduce a plan to the public.

Leo

JULY 23–AUGUST 22

With Sun in Fire Aries until the 20th, your power is at its peak. During the first half of the month, you can sell with confidence and new ventures succeed. Use this time to resolve legal problems. The new moon on the 15th draws you back into business negotiations. New possibilities may interfere with your love life, but on the 27th your lover will forgive you. You receive an enticing invitation on the 28th, but stick with your plans for romance on the 30th.

Virgo

AUGUST 23–SEPTEMBER 22

Because your ruler Mercury is in opposition to your sign during the first fourteen days of the month, your progress is hampered. The opposing side is not ready for you; papers are lost, partners not available. Business agreements do not work until the 7th. But the tension disappears on the 10th when everything clicks into place and the answers come thick and fast. At the new moon on the 15th, your ruler Mercury enters Aries, sign of beginnings, and helps you to complete unfinished projects.

Libra

SEPTEMBER 23–OCTOBER 22

Beginning on the 4th, your concentration is scattered and your energy diffused because your ruler Venus is at odds with Jupiter, planet of decisions. But on the 9th, someone you trust guides you in the right direction. An important fact on the 18th clears the air and leads you to reevaluate your goals. Accomplish as much as you can during the last five days of the month.

(Continued on page 77)

TIME TO ENTER CHLOÉ...

...in fashion from our Chloé collection designed by Karl Lagerfeld. The gently ruffled chemise in black and white silk.

...in our luxurious Chloé lingerie and the fabled fragrance of Chloé Parfum.

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...after the bath with lushly scented peach Chloé Poudre Parfumée.

Elizabeth Arden
THE SALON

HOROSCOPE

(Continued from page 75)

Scorpio

OCTOBER 23–NOVEMBER 21

Because Uranus, planet of fame, continues to occupy your sign, your power still prevails. The frustration and uncertainty of the first four days of this month only serve to fire your creativity. Get on with unfinished business after the new moon on the 15th. Although your ruler Mars, in Fire sign Leo, will challenge you until the end of the month, stick to the path you have chosen—the greater win is yet to come.

Sagittarius

NOVEMBER 22–DECEMBER 21

Jupiter, planet of decisions, improves your relationships this month. You will find your thoughts and actions turning to the reorganization of your home and the way you live. Use Jupiter's inactive period as a time to strengthen your goals. Then, activate your plans in the period between new moon on the 15th and full moon on the 30th. Your romantic relationship will intensify at this time.

Capricorn

DECEMBER 22–JANUARY 20

Your plans are delayed for four days while the opposing powers of Uranus and Neptune vie for your attention. Be patient and use this as a time of preparation. Organize on the 7th and 8th. Communication is the key on the 16th, the day after the new moon. When Jupiter and Saturn harmonize, you finally receive the bonuses you earned long ago.

Aquarius

JANUARY 21—FEBRUARY 19

Your ruler Uranus—always impulsive and full of surprises—makes this a most exciting month for you. Your life changes dramatically as you are catapulted into the world of great events. Before you take any significant gambles, be certain you are well organized. Begin to make your big move on the 9th. You will be able to wrap it up on the 30th—a day of history-making harmony.

Pisces

FEBRUARY 20–MARCH 19

This is the beginning of one of your amibitious and productive periods. The first four days of the month reward you with welcome news about your finances. You also receive the firm support of partners. On the 7th, a partner is right to press you onward. Resurrect an old plan on the 8th. Accomplish as much as you can on the 10th. This exhilarating period ends on the 12th; coast for the remainder of the month.

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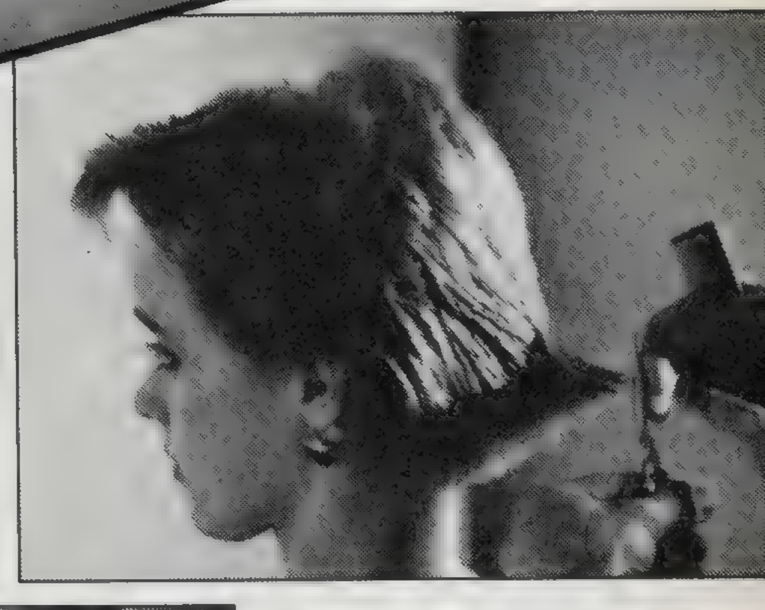
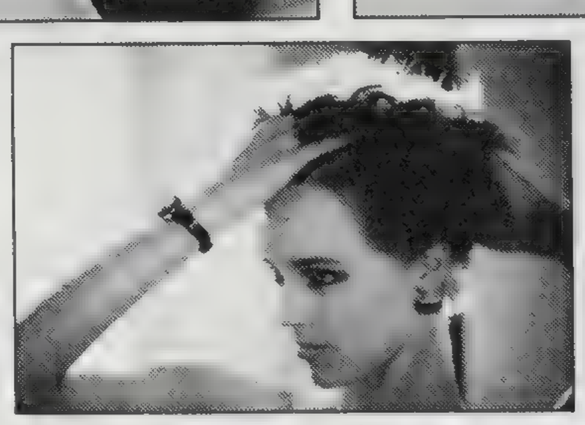
Photo: Steve Landis • Clothes: Riding High

Hair Now

ARTHUR ELGORT

The length of hair: moving shorter—from long to shoulder-cropped, from short to shorter





This year, a shorter cut—the kind that works in a variety of ways—simply never looked better. The reason: all qualities of hair—thick, thin, fine, coarse—work short . . . it's the technique of the cut that makes the difference . . .

Model Patti Hansen's long, tawny mane *(left)* has long been a special part of her look. But super-long hair—even when it's in the best of condition, like Patti's—can tend to go limp and lack shape When she wanted a change—"something shorter, but not fashiony"—stylist Harry King lopped off a good eight inches of hair, layering "within the hair" all over her head, going slightly shorter in the front and on top (with wonderful spiky bangs), and a bit longer in the back (the "after" photo *below* by Francesco Scavullo). The result: Soft layers that add volume, fullness; a cut that's certainly shorter but still with the look of "long" hair. "Proportions are different from a layered cut of a year ago," he said. "Today, layered hair must be shorter. Long and layered just doesn't work."

Shoulder-clearing layers cut for a sense of movement . . . that frame the face—beautifully

"Anatomy" of a haircut

Above, Christiaan's step-by-step cut on model Susan Hess. Because Susan's hair is fine with little natural body, she was beginning to find her original blunt cut—between chin- and shoulder-length—somewhat limiting. Here, Christiaan divided her hair into silver-dollar-size sections, twisted them, then cut the hair raggedly, longer in the front and at the crown, as high as possible at the nape of the neck for volume. Then, to "mold" hair—make it "stay up"—he added setting lotion; that way, the hair can be "directed" with just a stroke of the hand. . . .More hair "shorts": Says Parisian stylist Jean-Marc Maniatis, "Shorter hair can look good on anyone who wears her hair away from her face. It won't suit someone with a heavy or very square jaw, a double chin, or a short, thick neck. A blunt cut requires thick hair, is best on a more sophisticated woman with a polished way of dressing. Layered hair is sportier—and suits all hair."

Earrings, *above*, by Laurence Seegers

Heavenly fitting jeans in celestial colors. Misses. Juniors.

Children. Women.

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Accessory tips for summer styling... new take on the '60s...coloring in the '80s

Hair Now

roblem-solvers: For summer hair—accessory finds, a shorter cut with built-in shape. For coloring —new, milder procedures. . .

Hair coloring hair colorists love: Non-peroxide color with a wider range than henna because it comes in three blond shades, covers any amount of grey. And a new process, L'Oréal's CreScendo—gentle, color-fast (so it doesn't oxidize). These—more progressive colorings, and the favorites of colorists Carey Carter and Mitchell Barnes in Atlanta (404/257-0739).

SUMMER COOLERS FOR KEEPING HAIR NEAT: accessories in gold-dipped brass. Above, a small comb to fasten hair back from the face, a pick to tuck in a chignon. Below, a palm-tree pick slipped into a braid—nice P.M. touch: Bruce Silberman, Creative Horizons ($27 ea. ppd., 108 E. 97 St., NYC 10029).

New, not-altogether-serious trend in styling: Marc Pipino predicts a return to the shapes of the early 'sixties—*right*, "a Marilyn Monroe look, updated for the 'eighties. For a long time, hair has been worn sleek and square. Now a major change is happening—shapes are a little more solid and rounder, with a shorter part, a little more height." The difference this time around: no rollers, no teasing. "The shape is in the cut. After it's blow-dried, we back-comb the hair a bit." The result is 'sixties in vintage, but more relaxed than "the way women looked when they tried to achieve a strictly dictated style themselves."

Photo: [illegible]; Jack Mulqueen blouse; earrings by Frank Giordano for Red Cobra; Hair by Didier Malige of Jean Louis David.

I just tried Breck again. And wow!

Who knew the light conditioning in today's Breck® Shampoo would give me stop'n stare hair. Light conditioning's just right! Now there's not a flyaway or greasy hair in sight.

For extra conditioning try new, improved Breck Conditioner. With a richer, thicker deep-penetrating formula.

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Confetti color

A splurge of new beauty for spring.

There'll be nothing shy-and-retiring about this spring. You'll breeze out of the long grey winter into bright, trim, terrific new clothes. Then you'll add the zing of Germaine Monteil's new Confetti colors: shades of Silver Lilac, Sapphire, Iced Pink for your eyes...a blush of Raspberry or Geranium... clear, vibrant Pink Confetti, Azalea or Pimento for your lips and nails. The look is very fresh and vivacious. And if what you'd like is a lively, outgoing spring, it'll work like a charm.

Germaine

Married

THE AGONY.

1. "Stayed up for the late, late show..."Vampire Bride". He bit her neck . . . I bit my nails!"

2. "Refinished that flea-market table. The paint remover stripped the table *and* my nails. Now they're as dry as sandpaper."

5. "Found a new detergent that leaves my dishes sparkling . . . my nail polish dull."

3. "Ridges! My nails have more ups and downs than the stock market!"

6. "Last week's nail polish . . . it took 30 minutes to dry and 30 seconds to chip."

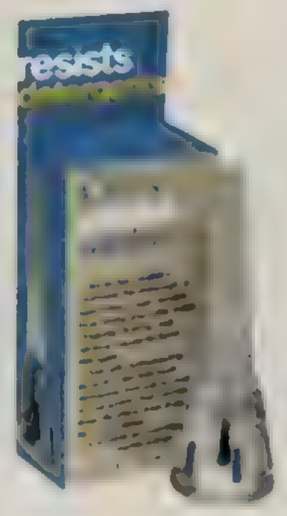
4. "Two hours in the darkroom and look what developed . . . raw inflamed cuticles. Those chemicals may make pretty pictures, but they sure make ugly cuticles."

THE ECSTASY.

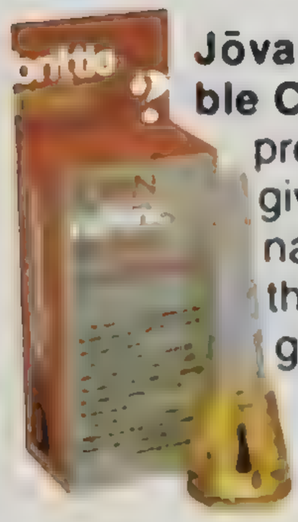
The Jōvan Incredible Nail Mender (for problem 1). Transparent glue mends nails in 20 seconds. Its squeeze tube with needle-nose applicator makes for precise mending.

The Jōvan Nail Conditioning and Polishing Kit (for problem 3). Smooth, strengthen and buff your nails to a lustrous shine with this simple 3-step kit.

The Jōvan Hot Oil Nail Treatment Kit (for problem 2). A creamy nail soak that enriches nails and cuticles in minutes.

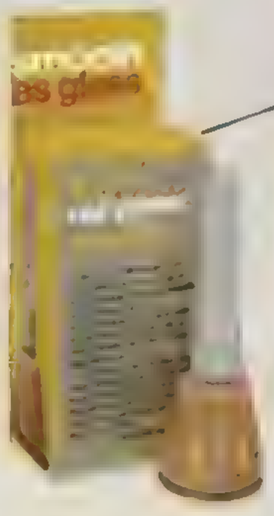


The Jōvan Porcelain Nail Glaze (for problem 5). A base coat, a polish and an exceptionally shiny and durable glaze help prevent water and detergents from washing away your shine.



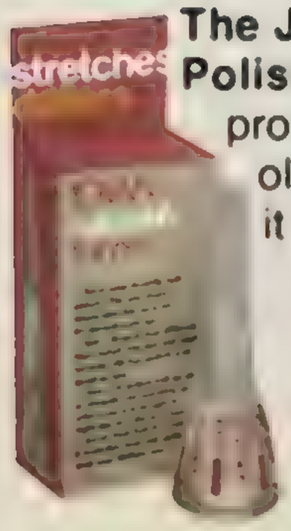
Jōvan Nail Tonic Flexible Conditioner (for problem 2). One coat gives weak, brittle nails the support they need to grow longer.

The Jōvan Extra Fast Nail Polish Remover is the super-fast and easy way to remove old polish. And it won't whiten or dry your nails.



The Jōvan Nail Primer (for problem 3). Primes nails by filling in ridges and smoothing over flaws.

Jōvan Flash-Dry™ (for problem 6) in both liquid and spray forms, makes nails go from wet to dry in 60 seconds.



The Jōvan Nail Polish Thinner (for problem 6). Thins old nail polish so it works like new.

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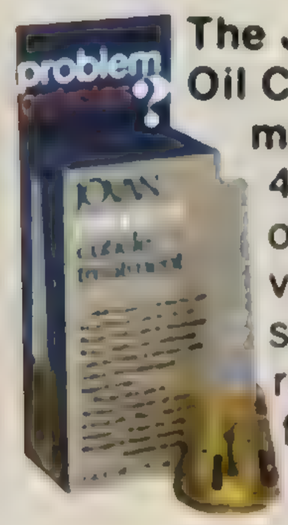

The Jōvan Natural Oil Cuticle Treatment (for problem 4). Six natural oils, protein and vitamin E help soothe and saturate to heal inflammation and fight dryness.

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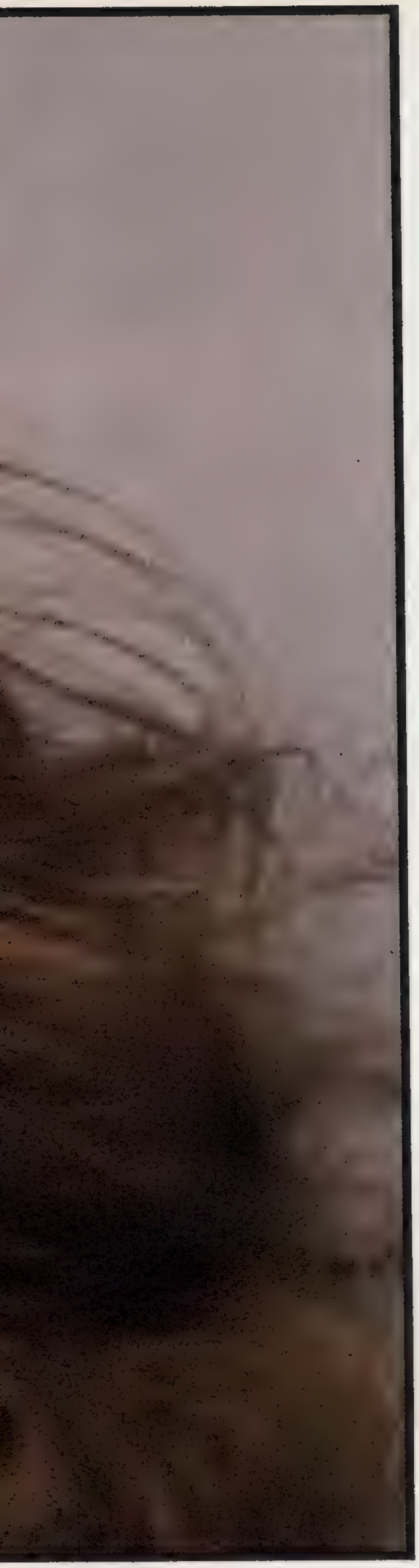

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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

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Kings: 8 mg "tar," 0.6 mg nicotine—100's: 11 mg "tar," 0.7 mg nicotine av. per cigarette, FTC Report May '78

Brakes fail? With preparation you can act quickly, calmly

Here's how to steer clear through four "worst-case" emergencies on the road

BY LILLIAN BORGESON

For almost all driving emergencies, there is this troublesome Catch-22: they don't happen often enough to be routine or even familiar; but when they *do* happen, they demand quick, practiced, almost reflexive reactions from the driver. That's why it makes very good sense to rehearse—at least in your mind, and when possible in your car—the responses you'd make if one of these once-in-a-lifetime "worst-case" scenarios should happen to you.

● **You're driving down a steep, curving mountain road, and your car's power brakes and power steering go out simultaneously. What should you do?**
Keep steering and braking, but *hard*. When the power steering and power brakes both fail at once, the trouble isn't likely to be in the systems themselves, but in the power-assist mechanism that's supposed to make them easier to operate. Without the power, you can still work the brakes and steer the car, but you'll have to use much more muscle, especially for steering. So do it only until you reach a safe parking spot; then telephone for a tow truck.

This is one worst-case situation that you can partly rehearse in your car—but with care. Some time when you're driving at low speed on a straight, completely empty stretch of road, put the car in neutral gear, turn off the ignition, guide the car to the side of the road, and stop. Turning off the ignition turns off the power assists, so you'll get a useful preview of what it takes to control the car without them—a preview that could keep you from panicking in a pinch.

Note: Be sure to turn the ignition to the OFF slot, not to LOCK. In most cars, you can't turn the steering wheel at all when the key is in LOCK position. And while you're at it, be sure you can move the key to the right slot without fumbling: switching to OFF is an important step in several emergency maneuvers, including this next one.

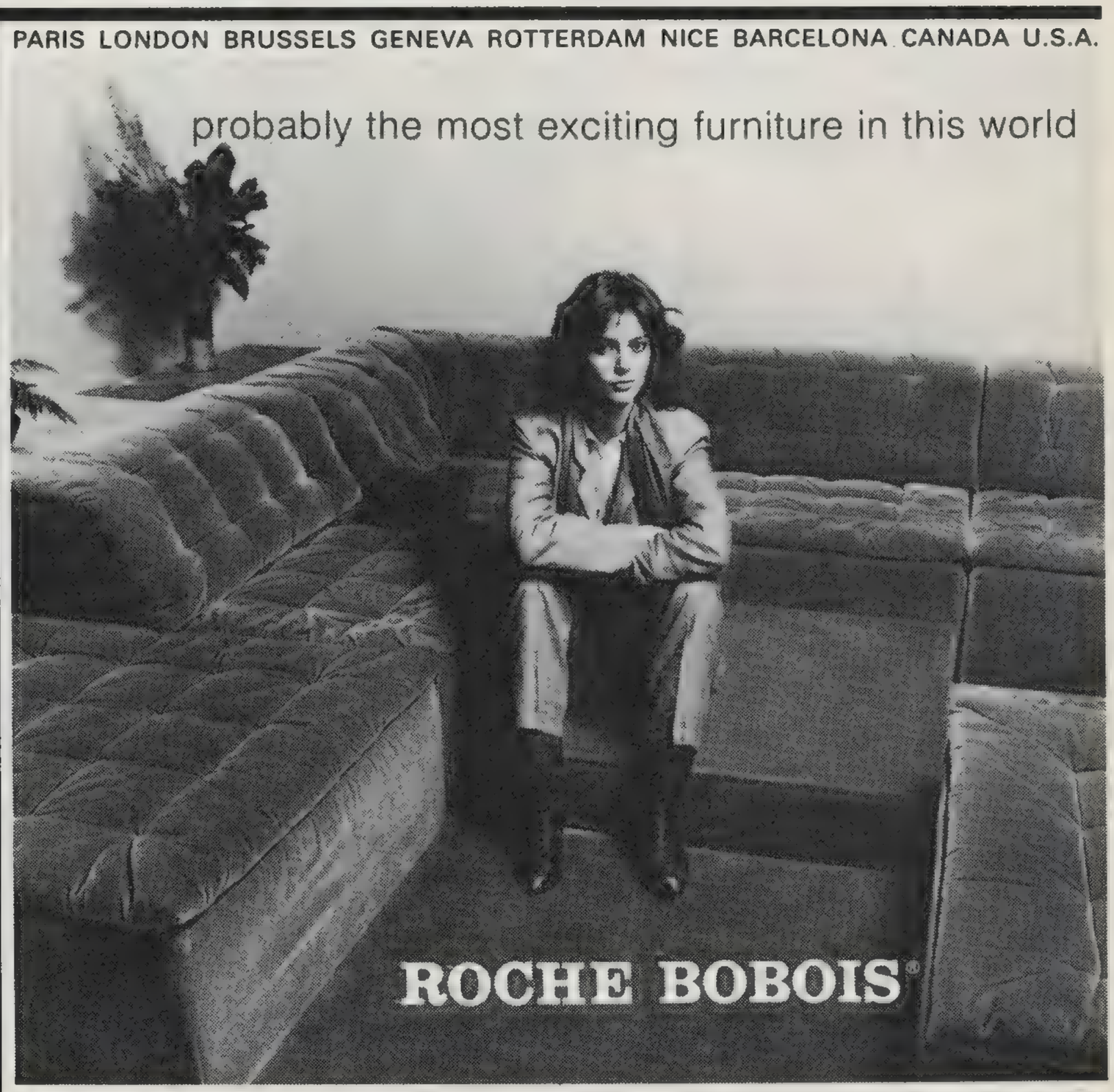
● **You're driving at normal speed, decide to slow down, and take your foot off the gas pedal. But the pedal sticks and refuses to pop back; the car rolls along without slowing. Or worse: the gas pedal suddenly goes down to the floor by itself and the car lurches forward uncontrollably. What can you do?**
Apply the brake pedal and turn the ignition to OFF (not to LOCK). As the car slows, steer it off the roadway, if possible, and park. If the car has power assists, you will, as noted above, need extra effort to steer and brake with the ignition turned off.

A sticking gas pedal is scary and can be deadly, but sometimes the cause is simple: the pedal is caught on or under the floor mat or carpet. Once you've got the car stopped, see if that's what's happening; if so, move the mat and free the pedal. But assume nothing: to be sure a caught pedal really *was* the problem, start up the car with the emergency brake on and the gearshift in Park or Neutral; tap the gas pedal a few times and be sure it pops back properly each time. If it doesn't, *don't* drive the car; there's probably something wrong with the gas-pedal linkage, and you need a mechanic.

● **You're moving fast on a downhill grade, so you nudge the brake pedal to slow your downhill momentum. But that's not what happens. Instead, a hot red message flashes on your instrument panel: BRAKE FAILURE. What next?**
Don't panic. Most cars on the road today have a split braking system, so even if the FAILURE light comes on, the odds are you still have some braking power. But to get it, you have to use more-than-usual pressure on the brake pedal, and the car will take a longer-than-usual distance to slow and stop. Use the brake power that's left to slow down, pull over, and stop; then get help.

● **The situation as before: you're moving fast on a downhill grade. But this time there's zero response when you tap the brake pedal. Your brakes have failed totally.**
In this very tough situation, you have to act very fast. First try pumping the brake pedal quickly to bring up brake pressure; you may build up enough so that you can slow down and pull over. Shift into low gear to get braking power from the engine, and apply the emergency or parking brake—but *gradually*, because the emergency lever activates the rear-wheel brakes only, and if you put it on too suddenly you could spin out of control. And if none of that helps, look for something you can sideswipe (but gently) to slow you down: a snowbank, a clump of brush, even a guard rail.

Not a cheery prospect, for sure. But nobody said it's fun to rehearse for disaster, even in your head. Besides, with any luck at all your plan-ahead preparation should have exactly the same effect as it did at school: when you've figured out the answers in advance, you'll *never* get called on. ▽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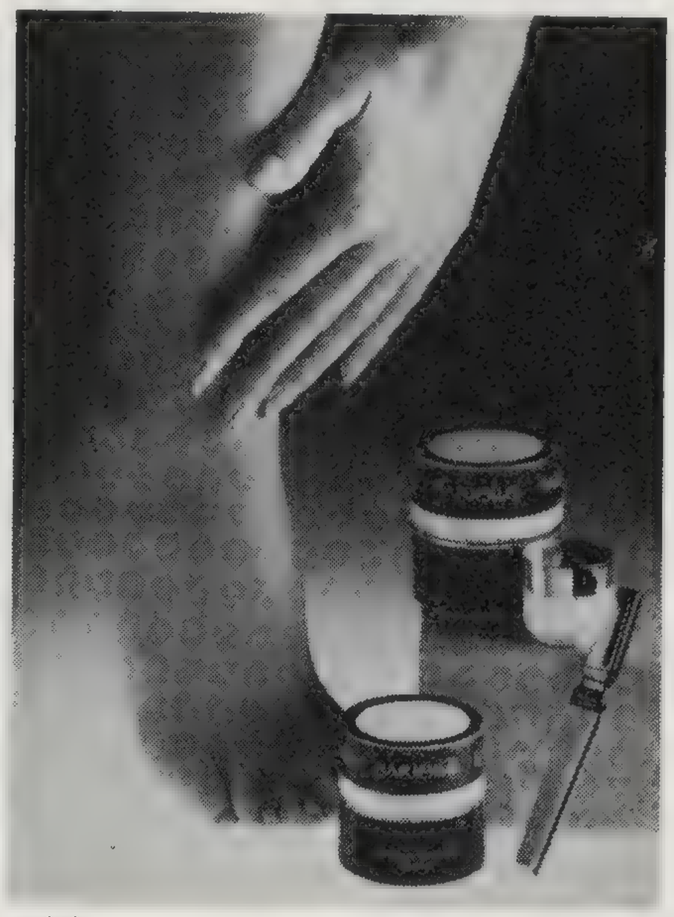

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On the cover

On our cover and above, Eva Voorhis and a wonderful new way to look for summer. It starts with makeup colors that have a certain intensity and clarity, that create an upbeat change for a new season. Here, Butternut and Lavender Cremesticks for Eyes, Wet 'n Dry Eyeshadow in Steelblue lining eyes, Bare Blusher in Frosted Redrose, Silksticks Lipstick in Fresh Cherry. All, Coty . . . In fashion: more color impact, combined with a terrific texture—Perry Ellis' handknit silk sweater (about $500) over cotton pants (about $48). The color-impact earrings by Russell R. Adams. Seiko watch. Hair, Garren at The Plaza. Makeup, Alberto Fava. Photographer, Avedon.

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YOUR LETTERS

(Continued from page 24)

just beginning to enjoy fine wines. Mr. Gersh certainly lists some wonderful First and Second Growth Bordeaux and Burgundies, but all of them cost a minimum of $10 a bottle, and some—like Romanée-Conti and Château d'Yquem—are in the $50-plus range *a bottle.* How many of us are willing or able to pay that sum for wine "at least once or twice a week," as Mr. Gersh recommends?

The author also seems to forget that the "First Growth" and "Second Growth" categories he lauds were established in 1855, and that some of the most reasonable—yet truly excellent—French wines today are the growths that were never included in those categories. How much more useful would be a survey of some of France's excellent "cru bourgeois," which can be had for a more realistic price of $6 or so a bottle, or the charming California Chardonnays and Zinfandels with which my wine cellar is stocked!

Stephanie W. Kanwit
Chicago, IL

EDITOR'S REPLY: *Mr. Gersh's opinions represent one connoisseur's choices for the ultimate in French wine drinking; but wine articles by Barbara Ensrud in other issues of Vogue have given a broad choice of wines from moderate to expensive. Just last month, we published Ms. Ensrud's two excellent charts of inexpensive table wines from France and California, most in the $4 to $7 range.*

Second wife's first need

If I see one more article about the trials and tribulations of "Single Motherhood," and "Divorce," I'm going to scream! Sure, these are important problems, but for all of those divorced mothers out there, there are probably an equal number of remarried husbands whose *second wives* deserve your attention.

We deserve and need some magazine articles devoted to "coping with remarriage," "coping with stepchildren," "avoiding feelings of second (best)," "living with a ghost (ex-spouse)," "coping with ex-spouse's continued relationship with *your* in-laws."

Throughout the 'seventies, we heard about separation, divorce, and single parenthood. Let's move into the 'eighties, and begin to acknowledge remarriage. Linda A. Woolley
Bethesda, MD

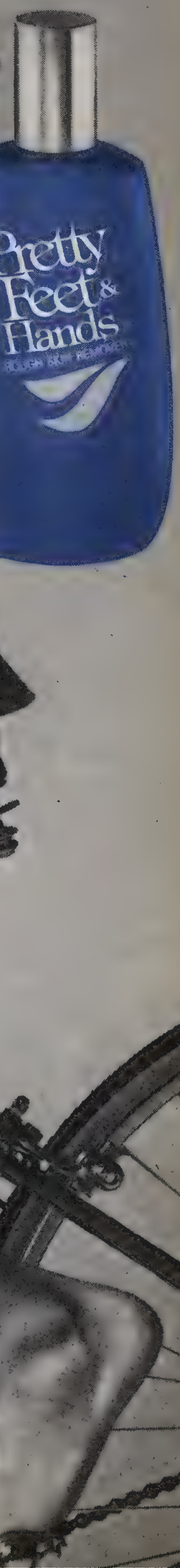
Big wages for more top women

Recently, on reading your article in Vogue (September 1979) concerning MBA programs, I realized that, although you did mention some business schools, Columbia was not among them.

This year, Columbia has admitted 39 percent women, the highest percentage of any major graduate school of business. . . . Moreover, Columbia has had a long-standing commitment to the recruitment of women students, and for the past ten years has admitted more women MBA students than any other ivy-league school.

We are extremely proud of these statistics. Our female graduates are very well placed—average starting salary about $25,000—and they are climbing up the "career ladder" quite quickly. . . . Davia B. Temin
Manager, Public Relations and Publications
Columbia University, New York, NY

Get rid of the rough stuff.



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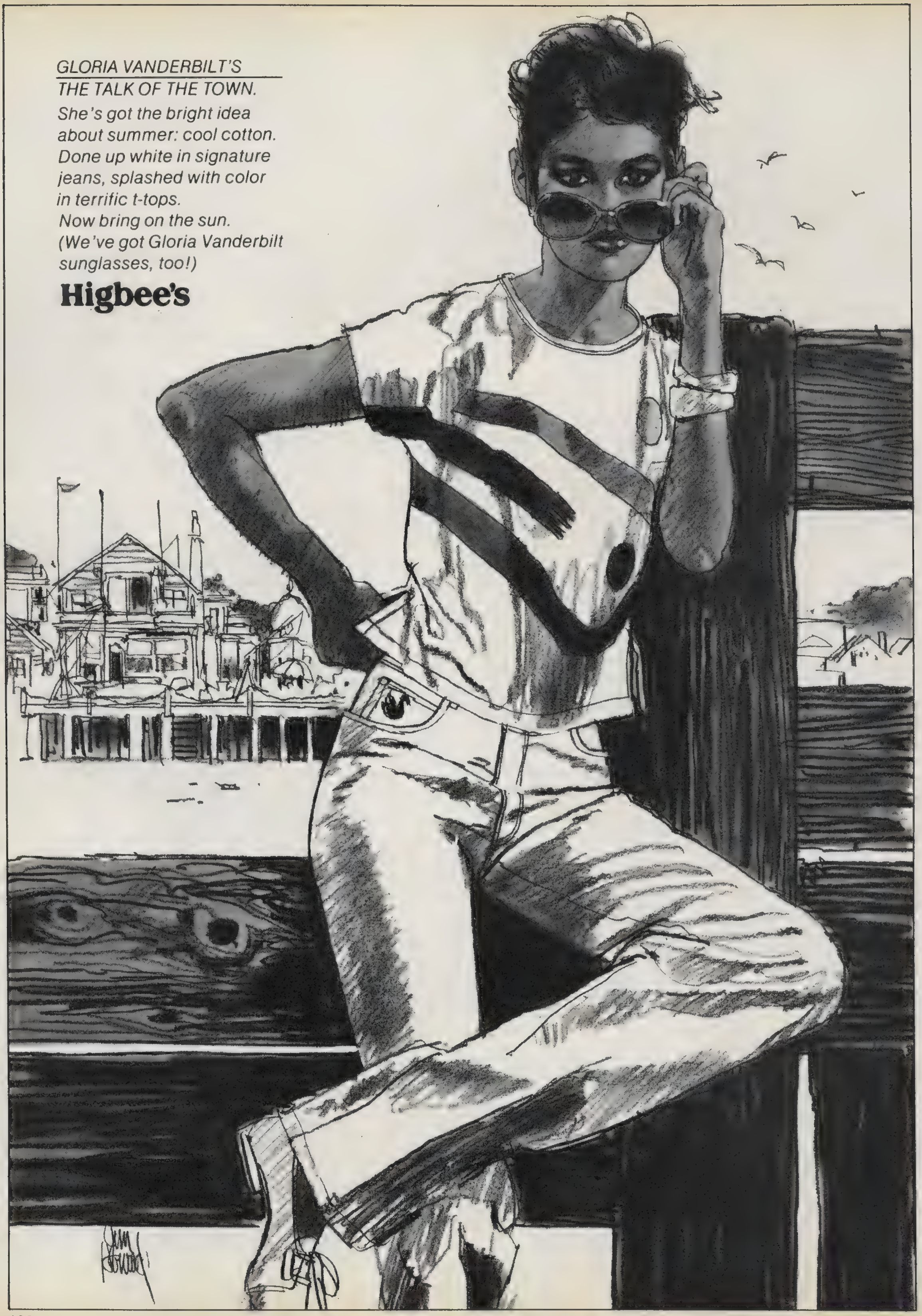

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TAKING SIDES

In praise of bad memory

The fine art of forgetting—from an expert's point of view

BY JOHN SIMON

EDITOR'S NOTE: *This is the first of a series of articles by John Simon, acerbic, no-nonsense drama critic for "New York" magazine and "The Hudson Review," and film critic for the "National Review." Mr. Simon's new book, "Paradigms Lost," will be published in June by Clarkson N. Potter, Inc.*

Obviously, a good memory is a blessing, and not for nothing did the ancient Greeks consider Mnemosyne, the goddess of memory, the mother of the Muses. With like justification, the Romans called her *mater studiorum*, the mother of the whole damned curriculum. But has anyone ever spoken up for a bad memory, which is quite a little mother, too, and has its own sundry offspring and uses?

Bad memory is a Muse, too. Everybody remembers that famous line from *Casablanca* as "Play it again, Sam!" Yet what Ingrid Bergman actually says to Dooley Wilson in the film is "Play it, Sam!" But what kind of a quotation would that make? Could Woody Allen have written a play called *Play It, Sam!*? And played it again as a movie? No, the public's bad memory is right: "Play it again, Sam!" has a better rhythm and carries a greater emotional charge; as time goes by, it is only playing it *again* that provides an antidote: the sense of permanence, illusory yet consoling.

But bad memory writes, or rewrites, verse no less than prose. In one of Noel Coward's most seductive songs, "Someday I'll Find You," the lyric ends: "Try to make it true,/ Say you love me too./ Someday I'll find you again." Well, I recalled it differently, and have always sung it "Make it all come true,/ Make me need you too,/ Someday I'll find you again." I am not setting myself—or my faulty memory—above the great Coward; but here, for once, *my* version is superior. Just imagine: the yearning lover asks the distant or unresponsive beloved to perform the miracle of making his impossible dream come true, and then—just as the happy ending (at least in the imagination) seems achieved—another obstacle! The yearning lover himself becomes distant or unresponsive to the beloved who has granted his wish. Another, perhaps greater, miracle is needed: love that can survive unfulfillment must be made—somehow—to survive fulfillment as well.

The poets, of course, always understood the charm, pathos, and profundity of a bad memory. Thus Swinburne ends "An Interlude" with: "And the best and the worst of this is/ That neither is most to blame/ If you've forgotten my kisses/ And I've forgotten your name." Now, if Swinburne had had a better memory, there could have been two nasty consequences. First, he might not have written these beautiful lines had he remembered the woman's name: Mabel, Gladys, or even Ermengarde. Or, secondly, he might have remembered his grammar, according to which, when only two people are involved, neither can be *most* to blame, only *more*. And had he then correctly written "That neither is more to blame," that lovely trio of superlatives, that progression "best . . . worst . . . most" would have become an anticlimactic "best . . . worst . . . more."

"So many half-forgotten things are improved by bad memory"

Again, Guillaume Apollinaire wonders in one of his finest verses, *"Où est le Christophe Colomb à qui l'on devra l'oubli d'un continent"*—where is the Christopher Columbus to whom we'll owe the oblivion of a continent? A profound but modest wish; right now there are at least *two* continents without which we'd be better off. But the poem, "Toujours," continues: *"Perdre/ Mais perdre vraiment/ Pour laisser place à la trouvaille . . ."* (To lose, but really lose, so as to make room for the happy find.) Which makes me think of those times when, younger and more timorous, I would hide my few dollars in one of my books before going out, on the assumption that if my place were broken into, the burglars wouldn't—couldn't—look through all those books. Well, the burglars didn't come, but neither did recollection: I couldn't remember in which book I had hidden the money. How many previously shelved but unread books I ransacked—actually getting interested in and, very profitably, reading some of them thanks to my bad memory—but the money often refused to materialize. Then, years later, I'd open a book and out would fall, say, thirty dollars. How touching that unexpected, unsolicited gift from my former self! Even if the money's value had decreased—for several reasons—how Christmasy it was to find this present from the past, how much the surprise embellished and endeared it.

So many half-forgotten things are improved by bad memory, which is also a modernist painter or sculptor, omitting unnecessary details and nudging realities toward the perfection of the abstract. How nice to have what existence painted as an academic portrait turn through imperfect memory into a Modigliani; how splendid to misremember a piece of undistinguished naturalistic statuary (albeit, made of flesh and blood) as a beautiful Brancusi!

Speaking of which, I have noticed that most of the beautiful women I have known in my life were nearsighted and had poor memories. Why, I used to fume, is this always, accursedly so? They never notice the sights you want them to see; they never remember the person, book, or event you want to discuss! Yet one might as well postulate a divine providence from this. Few things in our world are as sad as the fading of the looks of a beautiful woman; why, then, should she be able to catch every reflection of her diminished allure in a passing shop window or a pursuing mirror? Why should she even remember how much better her hair, eyes, skin looked twenty years ago?

Which, in turn, reminds me that there was a time when, not trusting my memory, I wrote down in a little notebook the names of the women I made love with. I figured that a time of penury would come when even running my eyes down such a list would be a source of happy memories and solace. Before you condemn me for so crass a piece of cataloguing, bear in mind that the saintly Albert Camus himself drew up just such a list—and *he* in a notebook he must have known would be published someday. As it was, names and all. I, on the other hand, took a double precaution: first, I saw to it that I would not become famous enough to have *any* notebook of mine published posthumously; secondly, I lost that particular one, I hope deliberately.

Before its disappearance, however, I would occasionally scan it, and my gaze invariably stopped on—let's call her Laura Templeton. Because, you see, Laura Templeton was the only name I could not associate with a set of incidents, a person, a face—not even one by Modigliani or Brancusi. So Laura tormented me and became tantalizing, if not yet beautiful, through oblivion. Then, one day, quite accidentally, leafing through a friend's *Radcliffe Quarterly*, I came across an item that read approximately: "Laura Templeton, class of ----, has become a documentary filmmaker, and was sneaked in a trunk into Kurdistan, where she was able to shoot some fascinating footage." Well, a young woman who gets herself sneaked into Kurdistan in a trunk is no ordinary bedmate; Laura has become very precious and beautiful.

The point is that even a bad memory needs one good fact to exercise itself on; not a whole gymnasium, just one set of parallel bars, say, or one little trampoline. The name in the notebook wasn't enough to be more than a thorn in my side; but the name plus the trunk smuggled into Kurdistan bloom like a rose bush in my remembrance.

I am almost certain that I had several more arguments to adduce in defense of a bad memory; unfortunately, I cannot recall them at the moment. ▽

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Beauty Q & A

From the pros: beauty/fitness "tips"... what to know if you're thinking of playing a sport

Q **As a working mother, I am determined to find more time during the week to devote to exercise, which I know I don't do enough of. I am thinking of taking up an active sport. Any pointers?**

A We put your question to three professional sportswomen, who gave us the tips, below, plus advice for beginning sports players.

Tennis: According to Chris Evert Lloyd, Wimbledon and U.S. Open Tennis champion titlist, the main hazard of tennis, especially for a beginner is over-enthusiasm, since you are probably not in good shape. "Moderation" is the word. "To warm up, a beginner should do yoga stretches for ten to fifteen minutes to loosen up muscles before starting to play. When you start to play, limit the first few 'games' or volleys to five minutes, then play ten minutes the next time, and so on. The point is to start slowly and add ten or fifteen minutes of playing time every day so muscles don't become strained and sore."

Squash: "Squash is a fast-paced sport that involves full body movement," says Carole Dicker, number-one New York-ranked softball squash player and manager of the Uptown Racquet Club (151 E. 86 St., NYC). "Beginners tend to be a bit undisciplined with their racquets on the court. You can develop better coordination and the flexibility squash requires by taking supplementary yoga, dance, or stretch classes to loosen up muscles. As with any sport or exercise program, I always advise gentleness and moderation in the beginning. Even though a person doesn't need to be strong to play, a moderate Nautilus or calisthenics program will improve strength and endurance. Some of the benefits of squash are: it is easy to learn, gives you a good aerobic workout, and can be played year-round."

Swimming: According to sports trainer Jane Katz, Ed.D., "Swimming is one of the best activities you can do to increase your cardiovascular power (by as much as 70 percent), as well as firm and tone your upper body and thighs. For a beginner: the most important thing is to stay calm and relaxed in the water. Practice your breathing rhythm so that it becomes as natural in the water as it is on land." Dr. Katz recommends a "mini-workout"—approximately thirty minutes—consisting of a warm-up, an exercise set, and a cool-down.

To warm up and improve flexibility, do resistance exercises (example: flutter kicks), ballet stretching, bobbing in water. The main exercise set should consist of practicing new strokes or swimming a few laps. To cool down, do any of the warm-ups—but at a slower pace—a new stroke, some leg kicks, or simply walk through the water . . . all ways to slow heart rate and return it to normal.

Q **For health and fitness reasons, I have started to swim laps daily at the local "Y." However, I noticed that my hair is becoming dry and brittle due to the chlorine. I plan to continue my swimming program, but need advice about taking care of my hair problem.**

A We took your question to hair expert Philip Kingsley (16 E. 53 St., NYC), who says that any type of bleaching or tinting agent (of which chlorine is one) enters the hair shaft and causes hair to swell and stretch beyond its normal capacity. Daily contact—as you have—with chlorinated water results in hair being more prone to breakage, split ends, tangling, and dryness. Kingsley suggests wearing a Velcro swimmer's cap to keep your hair protected while you're in the water.

After swimming, wash chlorine out of your hair with one-part mild shampoo mixed with one-part distilled water. Lather only *once*; rinse, then apply a cream rinse or conditioner. After your final rinse, pat hair dry with a towel. Gently comb out tangles—starting at hair ends, work towards scalp. (Always use a comb, not a brush, to prevent weakened wet hair from breaking.) If you blow-dry your hair, don't dry it completely. Leave hair slightly damp; let it air-dry—more dryness protection.

Q **Because I am a racquet sports enthusiast, I recently switched from eyeglasses to soft contact lenses. Though I find lenses comfortable to wear, I have difficulty inserting and removing them. I am afraid of tearing lenses or scratching my corneas. Can you help?**

A Inserting and removing lenses seem to be the most common problems among soft-lens wearers. New aids: devices that work on a tension/pressure principle and hold lenses securely so that they can be safely and quickly inserted (aseptically) or removed. These devices prevent lenses from turning inside out or clinging together and solve the problem of long fingernails—common among women. Ask for: Soft-Sert Plus or Rainin Lens Guide System. For more information, check with your eye doctor. ▽

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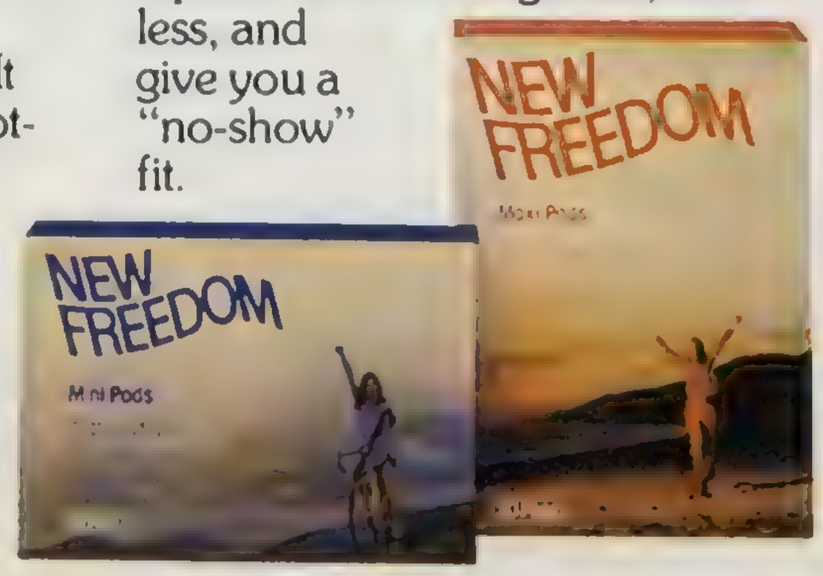

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The warm-up and the cool-down

Exercises crucial to heart health . . .

BY CHARLES KUNTZLEMAN, Ed.D.

The warm-up is an important part of fitness: It prepares you for vigorous exercise gradually. Unfortunately, warming up is often neglected, for it is the least understood aspect of fitness.

Many active people think three or four serves, a few jumping jacks, or a lap around a track field is all there is to a warm-up. Nothing could be further from the truth.

A warm-up is a deliberate plan where you gently and gradually increase the intensity of exercise. It has three important purposes: to prepare your joints, muscles, and ligaments; to warm up your heart; and to allow you to perform better.

WARM-UP EXERCISES

● **Sitting toe touches** Sit with legs extended in front of you, feet together, legs on floor. Reach for toes with hands; bring forehead as close to your knees as possible.

● **Calf-tendon stretch** Stand facing wall, about two to three feet away. Lean forward, body straight. Place your palms against the wall at eye level. Step backward. Continue supporting weight with your hands. Remain flat footed until you feel calf muscles stretch.

● **Calf stretch** Assume a stride position, with the right leg forward. Place your hands on your hips. Lean your upper body forward. Simultaneously bend your right leg at the knee to a 130° angle. Extend the left leg so that it is in line with the upper body. Your left foot should be flat on the floor. Return to starting position. Repeat, left leg forward.

● **Sprint** Assume a squatting position, hands on floor. Extend your right leg backward as far as possible. The left leg should be bent at your knee and kept under your chest. Hold. Repeat with left leg back, right leg bent.

● **Standing leg stretch** Find a chair or a table two and one-half to three feet in height. Place your left foot on the table or chair. Keep this leg straight and parallel to the floor. Your right leg should be firmly planted on the floor. From this position slowly extend your fingertips toward your outstretched leg on the chair. Hold and return. Eventually you should attempt to get your forehead to your knee. Repeat with the right leg.

● **Side stretch** Stand with your feet shoulder-width apart, legs straight. Place one hand on your hip, the other hand over your head. Bend to the side on which your hand is placed. Move slowly. Hold. Repeat, other side.

● **Shoulder stretch** With arms over head, hold the elbow of one arm with the hand of the other arm. Slowly pull elbow behind head. Do not force. Hold. Repeat, other side.

JOINT PREPARATION

A proper warm-up increases the elasticity of your muscles and tendons and therefore helps prevent injury. It also increases the temperature of the muscles and helps to facilitate biochemical reactions that supply energy to active muscles. Fred Kasch, Ph.D., and John Boyer, M.D., of San Diego State University, state that a good warm-up readies the joints for further action by increasing the synovial fluid that lubricates them and by thickening the joint tissue itself. They call the warm-up "joint readiness."

The best kinds of exercise for "joint readiness" are slow static exercises, similar to yoga poses and postures, which involve slow movements and holds.

A typical, slow yoga-type stretch: bend forward at your waist and attempt to touch your toes. As you bend, move slowly. Continue to bend until you feel a "pull" or "tug" in the muscles on the back of your legs or back. Hold. Concentrate on relaxing the muscles that feel tight. In seconds, you'll find that you'll be able to slip down just a little bit further. For some people, it may be a quarter of an inch; for others, several inches. This type of slow, easy stretch is the best kind of warm-up you can do.

Physiologists know that forceful, bobbing movements elicit a reflex, which causes muscles to shorten rather than to stretch. To understand this concept: take a rubber band and stretch the band as far as possible. Then let it go. The band snaps back and temporarily shortens. The same thing happens to your ligaments, tendons, and muscles if they are stretched forcefully and rapidly. Consequently, traditional forceful movements are counter-productive. They produce muscle soreness and tightness rather than an improvement of flexibility. By doing a slow, sustained stretch the receptors permit the muscles to lengthen and relax. Flexibility is improved. Muscle soreness is also reduced.

In the yellow box are some excellent stretching exercises that will improve flexibility. Follow the guidelines. Go to the point of a "tug" or "pull." Hold and concentrate on relaxing. As you feel the muscle release, bend further. Hold for ten seconds.

(Continued on page 128)

THREE-STEP WARM-UP

1. Stretch for five minutes.
2. Walk/run for five minutes (to get your heart rate up to the desired range).
3. Practice your sport skill (serve, volley, etc.) for five minutes. (Joggers, swimmers, cyclists, cross-country skiers skip this phase.)

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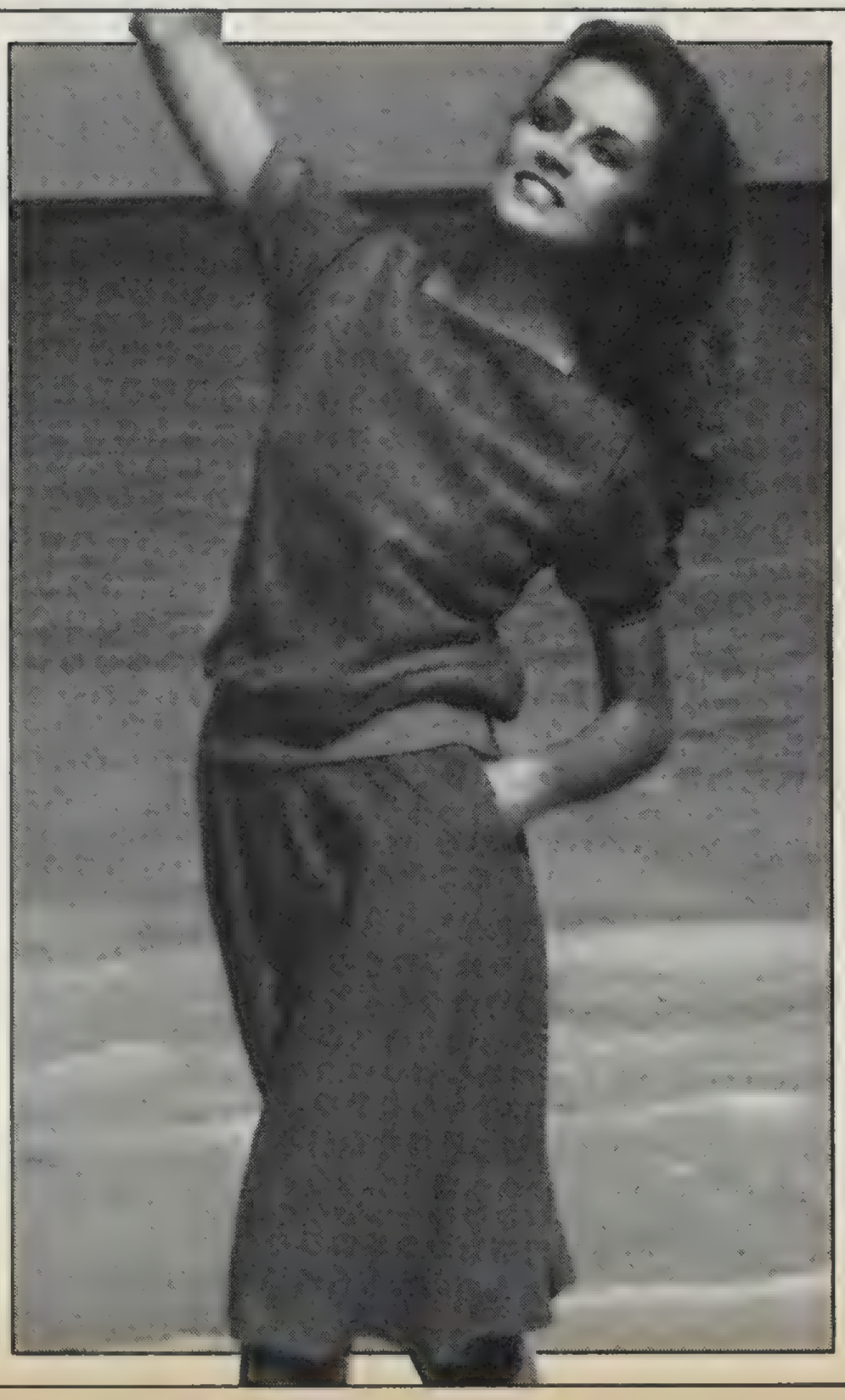

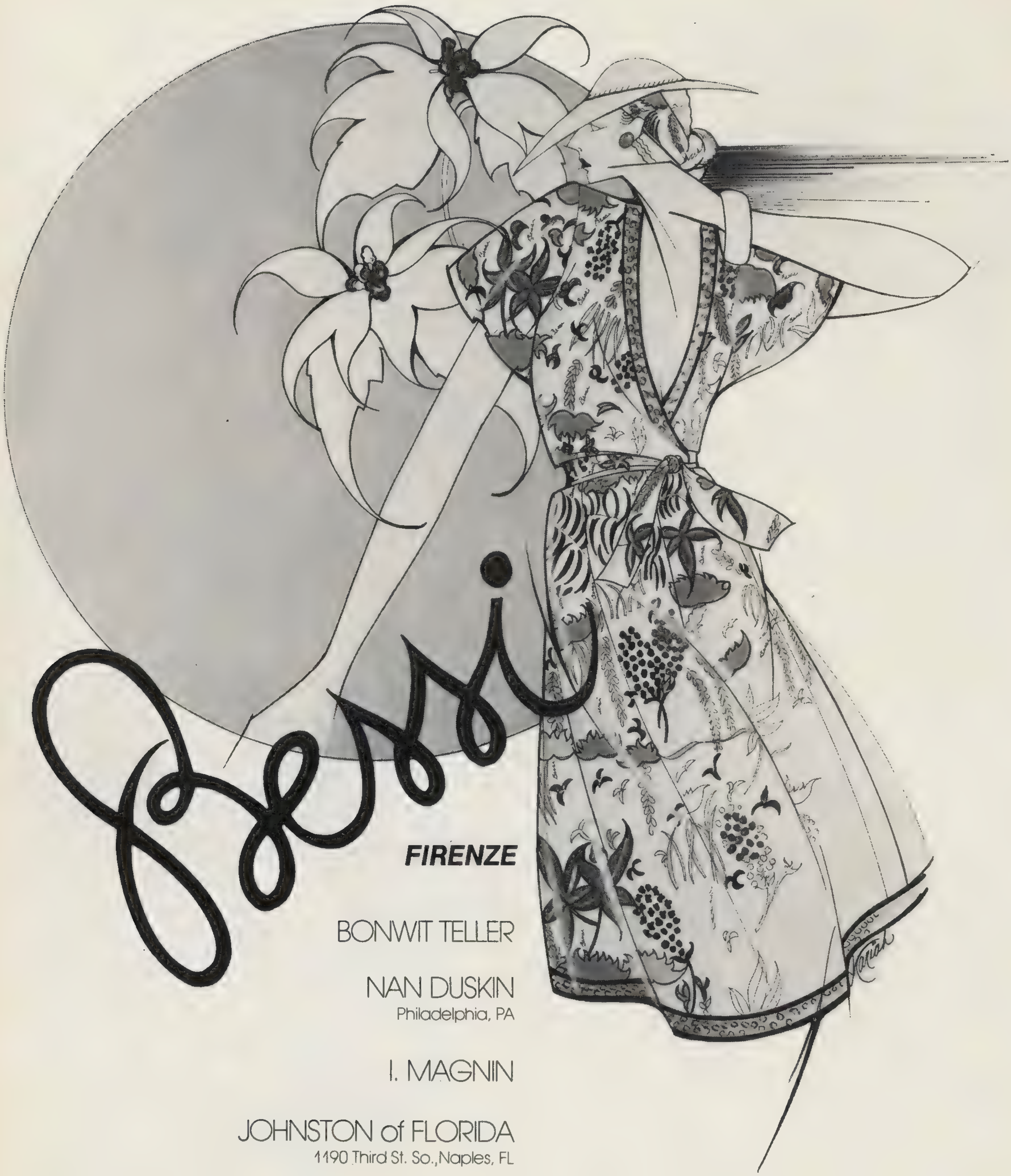

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THE WARM-UP . . .

(Continued from page 125)

TO PREPARE YOUR HEART

Thomas Cureton, Ph.D., professor emeritus of physical education at the University of Illinois, feels that a warm-up is important to increase muscle and body core temperature. The increased temperature helps to improve muscle metabolism, which results in a better exchange of oxygen and carbon dioxide. That adjustment and others in the muscle reduces the load on the heart. He says a warm-up should include activities that get the heart beating faster (see box below) and the lungs breathing more deeply in a gradual manner.

To be certain your heart is adequately warmed up for more demanding exercise your heart rate should be increased to the ranges listed for at least three minutes, but preferably for five minutes.

Age	Pulse Rate
20-29	130-135
30-39	125-130
40-49	120-125
50-59	115-120
60-69	110-115

The easiest places to take your pulse are a radial artery of the wrist or a carotid artery of the neck. Use the second, third, and fourth fingers of your hand to feel for the pulse along the thumb side of your wrist, or use the same three fingers along your neck. (Press *lightly* here, however.) Take your pulse rate for ten seconds this way, immediately after you stop exercising. Multiply your number by six for your total pulse rate for a minute.

BETTER PERFORMANCE

The warm-up also improves performance. The improvement may be psychological, physical, or a combination of the two. Psychological: When you run, for example, the first few minutes are usually a drag. You wonder why you're running. Thoughts are back at work. Your muscles seem a little stiff. You may have the blahs. After five to ten minutes, however, attitudes and feelings change. The warm-up eases you into the exercise session. It prepares you mentally for the more vigorous exercise that follows. Physiological: The warm-up also prepares your nervous and muscular systems. It gives you an opportunity to practice your sport skill at a less competitive level. Let's say you play tennis. After you've done your stretching, easy walking, and running, do some volleying. This back-and-forth allows you to reestablish proper neuromuscular patterns that may be sluggish since you last played. Besides better neuromuscular patterns, warming-up returns self-confidence, and allows you to mentally rehearse sports actions.

COOL-DOWN

After you've played your game and given your body a workout, it's time to slow down—gradually. The cool-down or tapering off, sometimes illogically called the warm-down, is as essential as the warm-up for important reasons. When you're exercising, your heart pumps blood at a very fast rate so that active muscles are supplied with oxygen and life-sustaining nutrients. Blood is pumped into the muscles by the forceful contractions of the heart. But there is no similar force that removes the blood from the muscles and sends it back to the heart via the veins, because veins are not as heavily muscled as arteries and are not as easily compressed. When the veins are filled with blood, exercising muscles literally massage or "milk" the vessels, pushing the blood back to the heart. To aid this process, the veins have valves that help trap the blood and also help move it back to your heart.

If you immediately stop exercising, the heart continues to pump blood at a vigorous rate to the muscles. But since the muscles are no longer active, there is no action to send the blood back to the heart. The blood then has a tendency to "pool" in your muscles and veins. This can make you lightheaded and uncomfortable. By cooling off gradually, you avoid the delay in returning blood to the heart.

The best way to cool off is simply to slow down your activity. For tennis, you might volley at a very slow rate for a few minutes.

THREE-STEP COOL-DOWN

1. Lesser activity for five minutes.
2. Stretching exercises for five minutes.
3. Arms and legs elevated for two minutes (and pulse back to within twenty beats of your resting heart rate).

For jogging, you can run at a slower pace or walk. For swimming, do strokes and kicks at a slower pace or simply walk through the water. This slow-down should be done for about five minutes. After that, do the warm-up stretching exercises. Finish with the four additional exercises listed in the box, below. Note that in the last two exercises you place your arms and legs above your head. This promotes a venous return of the blood to your heart. A total of about ten to twelve minutes should be devoted to the cool-down. Once your pulse rate is down to within twenty beats of your resting heart rate, you are adequately cooled off.

COOL-DOWN EXERCISES

● **Spinal stretch** Sit on the floor with your legs straight in front of you. With your right leg straight, put your left foot on the floor on the other side of your right knee. Reach over your left leg with your right arm so that your elbow is on the outside of your left leg. Twist your upper body to the left, and place your right elbow on the outside of your left knee. Hold. Repeat on the other side.

● **Back stretch** Stand erect with your feet shoulder-width apart. Bend forward slowly at the waist. Let your arms, shoulders, and neck relax. Go to the point where you feel a slight stretch on the back of your legs. If you cannot go to the floor, place your hands on the backs of your legs. That will give you support. Hold. Remember, when you come back up, bend your knees to take the pressure off your lower back.

● **Arms above head** Stretch the arms above the shoulders. Shake the arms and hands easily above the head.

● **Inverted position** Lie flat on your back. Raise both legs up into the air. Place the hands on the small of the back for support. Body weight should be supported by the head, shoulders, and back of the upper arms. Hold for thirty seconds to one minute. ▽

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YOUR WELL-BEING

What's good about rage?

Gives energy, relief

BY BARBARA LANG STERN

What do you do when you're angry? If you're like most people, you probably have difficulty finding appropriate ways of expressing your anger. In fact, you may think of it as bad or dangerous; something that has to be suppressed. But anger can be a self-affirming and useful emotion. You can make it work *for* you without either dumping it out unfairly on others or bottling it up inside until it has destructive effects on you.

"The good thing about anger is that it is energy," says Tom Greening, Ph.D., psychotherapist and coauthor with Dick Hobson of *Instant Relief—The Encyclopedia of Self-Help* (Wideview Books). "When you're angry, you're fully, intensely alive and present; you're actively engaged in trying to make something different happen; you're not walking out the door or becoming icy and cold and withdrawn. So if you can just think of your anger as energy, then the question is what to do with this energy that will pay off for you."

Sometimes, the most constructive way you can expend your energy is to express your anger directly to someone else, observes Dr. Greening.

"Expressing anger can be a positive effort to say, 'I exist, and for me to exist, certain things need to be different, and I'm going to tell you about them in a very forceful way.' Especially for the reserved person who usually bottles up anger and feels guilty about it, this is an energetic affirmation of his or her being. It's breaking through the guilty and fearful feelings that 'I'm bad if I get angry,' or 'I'll be destroyed if I get angry'; and, instead, it's saying, 'This is important to me and I'd rather get it out and try to deal with it than hold it in.' "

Dr. Greening suggests that before expressing anger, you should be certain that you *are* angry and not using anger as a smokescreen to cover some other emotion such as fear, frustration, disappointment, wounded pride, and so forth. If someone has hurt your feelings, lashing out angrily won't be nearly as effective as simply saying, "I feel hurt."

Be sure that you're angry at the right person, and not using someone as a scapegoat for your unhappiness with a different individual or life situation.

Try to be clear about what you want from the person you are angry with. What do you hope to achieve with your anger? Telling someone honestly and specifically what is distressing you helps the other person to understand you. But remember to attack the problem, not the *(Continued on page 142)*

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RELIEF IN RAGE

(Continued from page 140)

individual. There's an important difference between saying "I'm angry because what's happening between us threatens me" and "I'm angry because you're being a rat."

We all probably have faced occasions when we were ambivalent about venting our anger, either because of the negative consequences we might face or because the time and place were not conducive to the other person's hearing us out. How can we decide?

Says Dr. Greening, "If delaying or holding in the anger really makes you feel bad—disappointed in yourself, as though you're copping out on something you need to do, or physically distressed, with excessive tension, headache, stomach trouble, or angry tremors—then it's particularly important for you to take your anger seriously and give it priority, and ask the other person in so many words to take it seriously, too."

A good test of whether you've been effective in expressing your anger is to note whether your irate feelings dissipate almost immediately. "You may still want to talk about the problem that led up to the anger; but once you've been totally, bluntly, clearly angry and gotten your specific message across in a way that the recipient can't mistake, you should feel fulfilled or satisfied.

"On the other hand, when you're angry but confused and in a lot of conflict about what to say, not sure what you're really angry about, or when you're about to unload everything that's bothering you onto one person you're angry at, then chances are you're scapegoating, or misdirecting your anger."

"Are you trying to make individuals pay for your anger at the cosmos?" writes Dr. Greening in *Instant Relief.* "Do you feel unloved and unnurtured . . . raw and alone in the world? Do you need more pleasure and caring in your life? If this is the case, the solution lies in obtaining more pleasure and emotional support for yourself. That will soothe the anger away. Thrashing around aggressively just makes your 'wounds' worse.

"We all do carry some amount of unexpressed anger and so need some outlets for stifled energy," continues Dr. Greening in his book. "Release it in some physical activity: walk fast, run, jog . . . hit your bed with a rolled-up towel, yell in your closed car. These outlets can help free you to think constructively and calmly about your anger without its explosive charge."

Finally, one of the best things you can do with your anger is to purposely avoid "wasting" it on another person and, instead, channel its energy into some action that's rewarding for you.

A concert flutist and teacher was outraged when a student who had demanded extra time didn't show up for a scheduled lesson. She was about to make irate phone calls to find out what was going on and to give the student a piece of her mind when, instead, she consciously chose to use her surge of angry energy to practice a difficult Prokofiev passage she was going to perform in concert. "I know I play much better when I'm angry," she explains. "I think it's the extra adrenalin, or the lack of self-consciousness. My projection certainly is better. Instead of yelling, I blow harder! It's a terrific advantage!" ▽

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The best of Spain—right out of your own kitchen

From the Costa Brava to Andalucia, a recipe sleuth's favorite finds

BY PENELOPE CASAS

I first visited Spain some seventeen years ago and immediately fell in love with the food. A year has not gone by since then when I have not returned to Spain to sample anew the wonderful foods I had come to know and to crave during my many absences. At the same time, I always await with anticipation the delicious culinary surprises that I know each visit will bring.

Each region of Spain is a gastronomic world in itself. In the lushly green and mountainous Basque provinces, for example, cooking is a major preoccupation, especially among the men, who pride themselves on their gourmet societies. Basque cookery is famed for its many codfish preparations and seafoods in delicate green sauces. The northwest region of Galicia, shrouded in legend and washed by fjord-like waterways, is known for its succulent meat and fish pies, as well as for its hearty soups. In Valencia, heart of rice-growing country, eye-catching paellas and other exciting rice-based dishes abound. Cataluña, a varied province which includes Barcelona, the Pyrenees, and the rugged and touristically popular Costa Brava, has its flavorsome seafood medleys and tasty white sausages. Andalucía, where warm weather prevails most of the year, takes pride in its cooling gazpachos and its colorful eggs *a la flamenca.* And Madrid, center of the arid lands of Castilla, offers fork-tender baby lamb and tiny suckling pig and is perhaps best known for its *tapas,* exquisite appetizers that come in hundreds of varieties and, more than a cuisine, represent a way of life.

As a student in Madrid, I became incurably addicted to *tapas.* Before lunch and again before dinner, I would join the thousands of Madrileños who flocked to their favorite *tascas,* or taverns, to meet friends, catch up on the latest gossip, and eat from an astonishing array of *tapas,* which range from the very sophisticated—tiny tartlets of crab and canapés of smoked trout and sturgeon—to the heartier peasant fare available in and around the historic Plaza Mayor, where *tapas* have been served for over two centuries. These often include tender fried squid, grilled parsleyed mushrooms, miniature shish kabob, baby eels no wider than spaghetti strands, garlicky shrimp, fresh snails, or fried chorizo sausage.

Over the years, I have made my way into numerous restaurant kitchens and private homes gathering recipes for the dishes I most enjoy. One of my best sources is my Spanish mother-in-law, an extremely talented cook. All Spaniards, however, are immensely proud of their cuisine and will go to great lengths to explain recipes and their origins.

One of my most treasured recipes comes from the cook at the Restaurante Edelweiss near the breathtaking Ordesa National Park in the Pyrenees. I ate a marvelous garlic chicken and asked the waiter to question the cook on its preparation. The waiter returned with a scrap of paper on which was neatly printed, each 'i' carefully dotted:

> Garlic Chicken
> Cut up a chicken. Sprinkle it with salt. Place it in a skillet with hot oil. When the chicken is golden, add some split garlic cloves. Cook until they are golden, and then enjoy it.
> The Cook

Not all Spanish recipes are quite so simple, but most dishes are easy to prepare and do not require any unusual ingredients. The recipes included here are typically Spanish and are among my favorites.

BEEF, BEAN, AND KALE SOUP, GALICIAN STYLE (Caldo Gállego)

six to eight servings

Every region of Spain has its favorite meal-in-a-pot. This one from Galicia has become famous world-wide.

½ pound white beans
¼ pound salt pork or slab bacon
¼ pound prosciutto or boiled ham, not sliced
½ pound beef chuck
1 ham or beef bone
1 small onion
1 leek or 2 large scallions
Salt, freshly ground pepper
3 potatoes, quartered
2 turnips, halved
2 cups coarsely chopped kale, turnip leaves, cabbage leaves or collard greens

In large pot bring to boil 12 cups water, beans, salt pork, ham, chuck, ham bone, onion, leek, salt, and pepper. Skim off foam. Cover and simmer over very low flame about 2 hours, or until beans are almost tender.

Add potatoes, turnips, and kale. Continue cooking about 30 minutes more, or until potatoes are done. Serve in large soup bowls. Include pieces of meat, potato, turnip, beans, and greens in each portion.

BAKED EGGS WITH HAM, SAUSAGE, AND ASPARAGUS (Huevos a la Flamenca)

four servings

This dish originated in the gypsy lands of Andalucía and has all the color and gaiety of that most vivacious area of Spain. Eggs *a la flamenca* make an excellent light supper or an attractive brunch dish.

2 tablespoons olive oil
1 medium onion, finely chopped
1 clove garlic, minced
6 canned plum tomatoes, chopped
½ cup chicken broth
¼ teaspoon paprika
Salt, freshly ground pepper
¼ pound prosciutto ham, diced
¼ pound chorizo sausage, sliced (pepperoni would be a reasonable substitute)
8 eggs
12 cooked asparagus spears
6 tablespoons cooked peas
2 pimientos, cut in strips
2 tablespoons chopped parsley

Heat oil in skillet and sauté onion and garlic until onion is wilted. Add chopped tomato, broth, paprika, salt, and pepper. Cover and cook 10 minutes. Meanwhile, in another pan, fry ham and chorizo about 5 minutes.

Pour tomato sauce into 4 individual ovenproof ramekins. Break 2 eggs into each dish. Arrange ham, chorizo, asparagus, peas, and pimiento attractively around eggs. Sprinkle eggs with salt and sprinkle dish with parsley. Place ramekins in preheated 450° oven and cook until egg whites are set, but yolks are still soft, about 10 minutes. Serve.

CLAMS IN ROMESCO SAUCE (Almejas Romesco)

six servings as appetizer

It is said that only a handful of *maestros* in the region of Tarragona know the secret of a proper Romesco sauce. These experts are the inheritors of a tradition that dates back almost one thousand years. Romesco is one of the most delicious and unusual sauces ever to season a seafood. I particularly like it with clams, although any fish or shellfish may be used. Romesco is also served as an accompaniment to grilled seafood.

2 red peppers or pimientos, seeded and cut in strips
½ cup red wine vinegar
1 bay leaf
3 tablespoons olive oil
2 slices French bread, about ¼-inch thick
3 cloves garlic, peeled
12 blanched almonds
1 cup fish broth (see following recipe)
¼ cup white wine
1 hot red pepper, cut into small pieces
Salt, freshly ground pepper
2 dozen small clams

Optional: 1 teaspoon aguardiente, or its Italian equivalent, grappa, which is available in most liquor stores.

Soak peppers in bowl with vinegar and bay leaf for 3 to 4 hours. Drain peppers and dry on paper towels. *(Continued on page 148)*

SPANISH FOOD TOUR

(Continued from page 147)

Heat oil in large casserole. Fry peppers until tender, but not overdone. Transfer them to blender or food processor, leaving remaining oil in pan. In that oil, fry bread slices and garlic until both are golden. Add them to blender, along with almonds. Beat until paste is formed. With motor running, add ¼ cup of broth. When well blended, add remaining broth, ¼ cup white wine. Beat until smooth.

Heat casserole again. Add contents of blender and hot pepper. Add salt and pepper to taste. Arrange clams in pan. Cook 20 minutes over a medium flame, or until clams open. Remove pan from heat. Cover and let clams sit 1 to 2 hours.

Before serving, sprinkle liquor over the clams and reheat them.

Fish broth

1 small whole fish, such as whiting,
or a large fish head
¼ cup white wine
1½ cups water
½ bay leaf
¼ teaspoon thyme
1 small onion
1 small carrot
6 peppercorns
Salt

Place all ingredients in saucepan and bring to boil. Cover and simmer 1 hour. Strain.

SHELLFISH VINAIGRETTE
(Salpicón de Mariscos)

four to six servings

Shellfish Vinaigrette makes a cooling party or appetizer dish. In Spain, it is particularly welcome in summer when the temperatures soar.

1½ pounds medium shrimp
1 pound lobster tail, cut into chunks
½ pound crab meat, cut into chunks
¾ cup olive oil
6 tablespoons tarragon vinegar
5 cornichon pickles, chopped
2 tablespoons capers
2 tablespoons minced onion
1 tablespoon chopped parsley
Salt and freshly ground pepper

Cook shellfish (recipe follows). Combine remaining ingredients in large bowl. Add shellfish, mixing carefully with spatula. Chill overnight, mixing occasionally.

Cooking liquid for shellfish:

6 cups water
2 tablespoons mixed pickling spices
1 teaspoon thyme
1 bay leaf
1 slice of lemon
1 sprig of parsley
1 slice of onion
4 peppercorns

Bring cooking liquid to boil. Reduce heat, simmer about 15 minutes. Add lobster, shrimp, crab and cook until done—the shrimp will only take 2 or 3 minutes, the lobster and crab a little longer. Drain and cool.

Note: I prefer to cook the seafood with its shells—less shrinkage—and remove the shells after cooking. *(Continued on page 151)*

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SPANISH FOOD TOUR

(Continued from page 148)

CHICKEN IN GARLIC SAUCE
(Pollo al Ajillo)
four servings

Pollo al Ajillo is one of those dishes that has become a part of the Spanish national culinary repertoire and can be found on practically every menu in Spain. One of my favorite versions comes from Osuna, a small southern village in the area referred to as *La Sartén de España*—the frying pan of Spain—not because of the cooking skills of its people, but simply because it is the hottest spot in Spain and in summer, it is said, eggs that are placed in a pan on the street will fry of their own accord.

The owner-cook at El Mesón del Duque claims that she has a steady clientele of those who make return visits, in spite of the heat, just to eat her Pollo al Ajillo again.

1 chicken, cut into small serving pieces—the whole breast cut in 4 parts, each thigh into 2 parts
4 tablespoons olive oil
1 head of garlic, peeled and minced
Salt, freshly ground pepper
3 tablespoons cognac

Dry all the chicken pieces well. Heat olive oil in large casserole. Add chicken pieces and cook over moderately high heat until pieces are well browned.

To simplify the arduous chore of chopping garlic, peel cloves and place in food processor. It will mince them very nicely. Add all but 1 tablespoon of minced garlic to chicken, along with pepper and cognac. Standing well back—the flames will go quite high—ignite liquid. Stir until flames subside. Cover and cook slowly about 15 minutes. Sprinkle with remaining tablespoon of garlic and salt. Serve, spooning some of the sauce over chicken.

LAMB MEATBALLS IN COGNAC SAUCE
(Albondigas "San Clement")
six servings

San Clemente de Tahull lies in a valley of the Pyrenees and is best known for its beautifully preserved church, one of the most outstanding works of Romanesque architecture in all of Spain. The village, however, was all but abandoned until the well-heeled city dwellers succumbed to its charms and bought all the homes, leaving the exteriors intact while constructing luxurious living quarters within. The village now prospers, and its only eating establishment, Restaurante San Clement, is bustling at lunchtime. On a recent visit, the *plato del día* was meatballs, and although they weren't exactly what appealed to me, I gave them a try. They turned out to be the best meatballs I had ever tasted.

2 pounds ground lamb
2 eggs
4 cloves garlic, crushed
4 tablespoons chopped parsley
Salt
2 tablespoons coarsely ground pepper
1 cup bread crumbs
4 tablespoons dry red wine
2 tablespoons olive oil
1 onion, chopped
¼ cup cognac
3 tablespoons tomato sauce
1 cup beef broth

Combine ground lamb, eggs, garlic, parsley, salt, and pepper. In separate bowl, soften bread crumbs in wine, then add crumbs to meat mixture. Mix well. Form 30 meatballs (or make them bite-size if they are to be used as appetizers). Heat oil in large casserole and brown meatballs on all sides. Add onion and continue cooking until onion is wilted. Pour in cognac. Staying well away from pan—flames will go quite high—ignite the liquid. Stir until flames subside. Add tomato sauce and broth, cover and cook 30 minutes. Parboiled potatoes may be added to sauce at this point. ▽

"What's the most you can do for your naked skin?"

Noted biochemist says you can delay age signs and look younger longer with just 2 simple steps.

"I love beautiful skin in a woman, but I hate the nonsense women are told about how to get it." The speaker is Frank Panzarella, Ph.D., skin care authority and president of Doak Pharmacal Company. His revolutionary Formula 405 two-step skin care concept, originally developed for dermatologists' patients, takes only minutes to follow, yet it can help skin look more supple, smooth and fresh in as little as 10 days!

Facts vs. Fancy

How can Formula 405 care do so much for your skin? Because it works scientifically, not with fancy promises. And scientifically speaking, what skin needs to look great is...deep-action cleansing with mild epidermal abrasion...and deep-action moisturizing. Now Formula 405 gives you both. With two simple products, two easy steps.

A New Kind Of Clean

You begin with Formula 405 Cleanse Mitts, a whole new kind of clean that skin really responds to. The soap-free lotion, used with water, reaches down into pores to get skin scrupulously clean without drying. While the patented, gently abrasive mitt whisks off that rough lifeless film . . . lets your "new" skin's glow and radiance show through again. An amazing difference is often seen the very first time it's used!

Breakthrough Formula

The uniquely effective deep-action moisturizer for the second vital step is famous Formula 405 Cream. A breakthrough, it contains special water-loving agents which attract and bind needed moisture down in the cells of the stratum corneum where the "age look" of your skin begins. As these lifeless cells absorb and retain the exclusive moisturizers, dry lines tend to "fill out," new freshness and pliability can be seen. And it takes only a little of the cream, smoothed on nightly, to keep your skin's moisture needs balanced.

Outside N.Y. State and within continental U.S.A. Call Toll Free 800-645-3191

If not available locally, call (516) 333-7222

DOAK PHARMACAL CO., INC.

Cosmetic Dermatological Div., 700 Shames Drive, Westbury, N.Y. 11590

Discover

SUPPLEGEN FIRMING ACTION™ MOISTURE CREME

Now you can go beyond moisturizing to firming…for results you can see and feel.*

Today you feel youthful and full of energy at any age. And you deserve skin that looks as good as you feel inside. Germaine Monteil formulated Firming Action™ Moisture Creme to give you more of what you want. As you use it, fine lines are gone almost at once, and deeper lines become less apparent. Dryness instantly disappears. Your skin seems to lift from within…to look more relaxed, vibrant, youthful…to feel more supple and resilient again.

Firming Action™ Moisture Creme takes effect thanks to active ingredients that work like magnets, to hold in moisturizing and firming benefits deep down where new skin is born. (These ingredients keep on working, too, even if you miss a day's application.)

More about specific results: *over 70% of women in an independent clinical test said their skin looked and felt firmer, smoother, softer, better-textured.

Does that sound like the skin you deserve? Now you know what to do.

Jewelry by Esther Gallant.
Model

Health

Women's survival secret...sneeze-stoppers you may be allergic to...trouble for tan-seekers...smoking mothers' quit-time

By Melva Weber

X PLUS X EQUALS HEALTHIER WOMEN

Why are there generally fewer men than women, and why do women live so much longer than men do? Even though there are 5 percent more male babies born, their numbers diminish throughout the life cycle. Part of the loss of males is environmental; more of them succumb to accidents. But many of the male deaths are due to severe respiratory infections. Legionnaire's Disease has infected three times as many men as women.

At the University of Massachusetts Medical School, in Worcester, David T. Purtilo, M.D., and John L. Sullivan, M.D., have found part of the answer. Every cell of the human female's body, from birth to death, carries a bonus in immunity against disease. In the American Medical Association's *Journal of Diseases of Children*, Dr. Purtilo and Dr. Sullivan pointed out that the bonus is in the X chromosome. Females, who are XX, have two; males—XY—have only one. Because the X chromosome carries genes for immunity to certain infections, females are doubly protected. So take good care of the man in your life. He's more vulnerable.

HEAT TO TREAT CANCER

A combination of raised temperature and an injection of lidocaine, a local anesthetic, has produced striking effects on cancerous tumors in test animals in medical research at the University of Wisconsin. Mice with implanted leg tumors were treated with local heat (43.5° C. for one hour), or lower heat (42° C.), with and without injections of lidocaine at the tumor site. Forty-two degree heat was not effective, with or without injections; mice given higher heat treatment and lidocaine averaged three times longer survival than did mice not treated but with the same kind of tumors. More than ninety days after treatment, four mice were alive, apparently cured of their tumors. The Wisconsin team sought to increase the cancer-fighting effect of heat without hurting healthy tissues. The local anesthetic promises to speed heat's healing, may be a step toward destruction of some human cancers.

SUN LAMPS, SUN BOOTHS: SOME DANGER

Medical specialists and the government have been examining the potential risks and dangers from using artificial sunshine, particularly the electric sunlamp systems in tanning booths that you may find in your health club.

The booths usually are about three or four feet square, with reflecting walls and sunlamp tubes in the corners. The Food and Drug Administration now requires a safety standard for sunlamp products, including tanning booths. Warning labels and signs, goggles, timers, and other protective controls are required beginning next month.

Besides the mandatory standard, FDA has asked manufacturers to take further safety steps in the tanning booths:

- Shields to prevent contact with bulbs.
- Guards to keep users at a safe distance.
- Timers to turn lamps off after ten minutes.
- Protection against electric shock and fire.
- Handrails and other helps to prevent falls.
- Controls to keep booth heat below 100° F.

A special photobiology committee of the American Academy of Dermatology issued these warnings on sunlamp tanning: "We don't think a tan is good for you," stated Frederick Urbach, M.D., of Temple University, Philadelphia. Tanning prematurely ages the skin, he added, whether it comes from sunlight or sunlamp. Overexposure leads to skin cancer, experts point out; many of the annual four hundred thousand new cases might be avoided by controlling sun exposure.

The committee agreed that many people who use tanning booths shouldn't:

- People unable to tan but whose skin can be damaged by sun exposure.
- Those with chronically sun-damaged skin.
- People with skin diseases that erupt on sun exposure, including lupus erythematosus, polymorphous light eruption, pemphigus, pemphigoid dermatomyositis, Darier's disease, granuloma annulare, and acne rosacea.
- People who already have sunburns.
- People taking medications—like Tetracycline—that produce skin reactions to sun.

COLOR NOT TO SNEEZE AT

Tartrazine, officially known as FD&C Yellow Dye No. 5, is the most widely used color additive. The coloring is found in beverages, candy, desserts, cereals, baked foods, ice cream, dairy products, snack foods. It's also in prescription drugs and drugstore-counter remedies such as pain relievers, cough and cold medicines, nasal decongestants, anti-inflammatory and anti-asthma drugs. Its problem according to the FDA: in some people it can cause severe allergic reactions.

By June's end, drug products, both over-the-counter and doctor-prescribed, will bear warning labels if they contain Yellow No. 5, under a new ruling by the Food and Drug Administration, giving needed protection to the some one hundred thousand Americans reportedly sensitive to the dye. Most are also allergic to aspirin. Reactions to both substances include hives or itchy skin welts, asthma symptoms, and swollen nose and throat tissues. A Catch-22 is that some drugs used to treat allergy problems actually contain allergy-provoking Yellow No. 5.

Doctors too will have label warnings on Yellow No. 5 so they can prescribe dye-free alternatives. If you know you are allergic either to aspirin or to the yellow dye, let your doctor know.

Products to be flagged for Yellow No. 5 include those taken by mouth, nose, vagina, and rectum. Preparations applied only to the skin will not be labeled, since the FDA has not discovered any evidence of allergic reaction in externally applied drugs or cosmetics containing tartrazine.

HELP FOR SMOKER'S BABY

Smoking ought to be avoided throughout pregnancy; but expectant mothers who do smoke can improve the babies' chances by going off cigarettes even two days before delivery, said Welsh doctors in the "British Medical Journal." Stopping smoking for only forty-eight hours makes blood oxygen 8 percent more available—a potentially critical difference to the child during delivery. The British physicians added that the two-day smoking abstinence could help equally any smoker about to undergo surgery involving general anesthesia.

DON'T OVERDO DARVON

Propoxyphene, best known as Darvon, is a mild painkiller generally considered safe when taken as directed by a physician. But according to the FDA it can be fatal. It may also become addictive. And in a standard dosage, propoxyphene is no more effective for pain relief than aspirin, and is less potent than codeine.

The Food and Drug Administration's magazine *FDA Consumer* warns propoxyphene users never to use tranquilizers, sedatives, or alcohol with the drug. People taking eight to twelve propoxyphene pills a day are in danger of physical and psychological dependence similar to morphine. Prescription refills are limited, and records kept.

A warning leaflet from the drug's manufacturer with prescriptions recommends:

- **Tell your doctor of any drugs you take—tranquilizers, sleep aids, antihistamines.**
- **Limit alcohol drinking while taking Darvon.**
- **Use caution in driving or operating machinery while on the drug.**
- **Take no more pills than directed; if you miss, do not take more in the next dose.**
- **When overdosage is suspected, get emergency help immediately.**

Full size protection has never been this thin and comfortable.

Comfort. Not bulk. New Sure & Natural Maxishields.
Full feminine protection. In a thin, comfortable pad.

Advanced superabsorbent fibers are a first. They distribute fluid, lock it in. Pad stays thin, dry, comfortable. Even on heavy days.

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And a super-hold adhesive strip.

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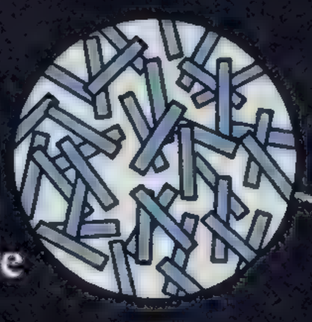
New Sure & Natural Maxishields.
It's comfortable. It's thin. It works.



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blouse by Cesarani

add some excitement to your gold with

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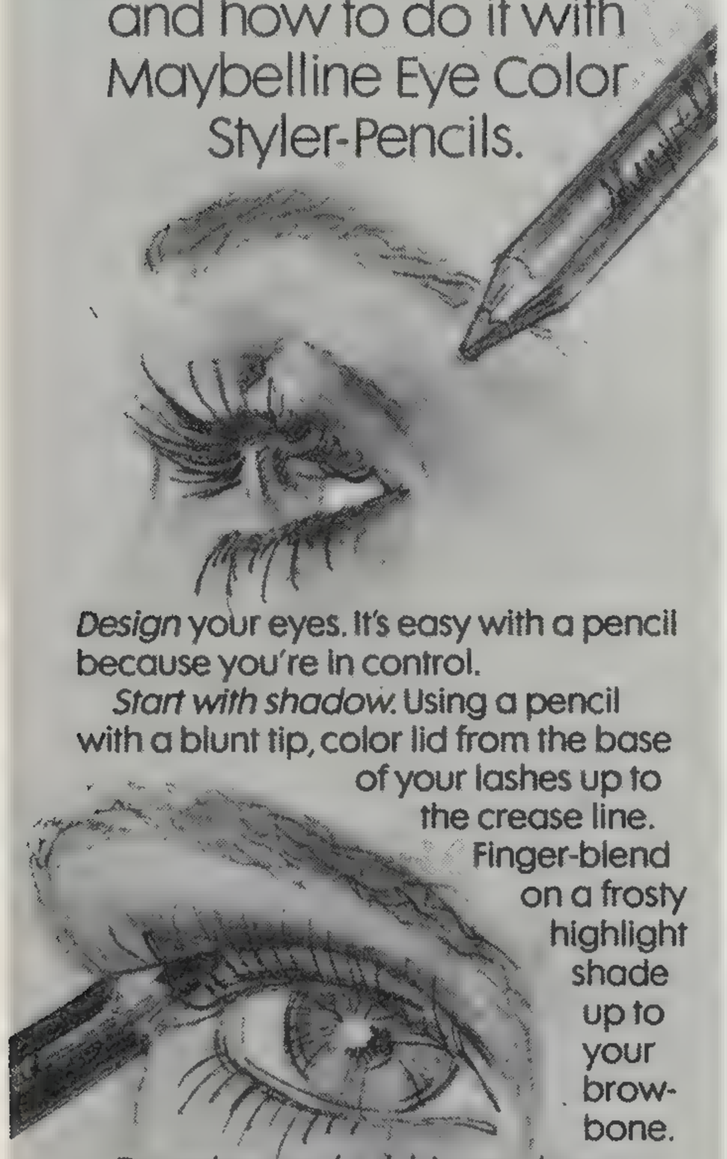
Spirited . bright . instantly beguiling. A.J. Bari's slip of a dress that dazzles with bold stripes of color, flirts with an asymmetrical flounce. Sheer crêpe in purple/magenta/jade with black, sizes 4 to 14.

A.J. Bari 498 Seventh Avenue New York, NY 10018 (212) 695-5520

A.J. BARI

Eye Writing

and how to do it with Maybelline Eye Color Styler-Pencils.

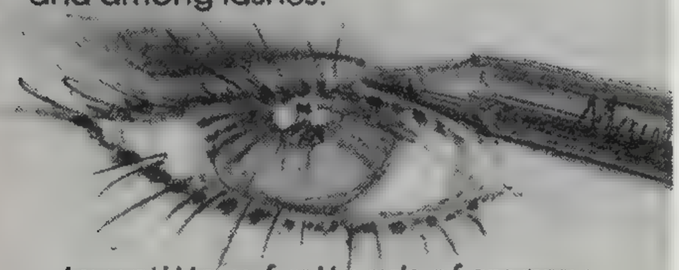


Design your eyes. It's easy with a pencil because you're in control.

Start with shadow. Using a pencil with a blunt tip, color lid from the base of your lashes up to the crease line. Finger-blend on a frosty highlight shade up to your brow-bone.

To make eyes look bigger, draw a line at the very base of your lashes, using a dark color with a sharp point. For a sensuous eye, use a wider line and smudge-blend across eyelid.

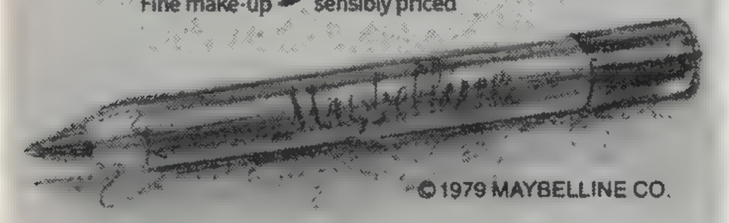
Make *lower lashes look thicker:* draw a softly smudged line next to and among lashes.



Invent! Have fun! Loads of creamy, blendable colors—frosty and matte—let you change your look as easily as you change your mind!

Write eyes as unique as your signature. It's easy—with a pencil from Maybelline®

Fine make-up ... sensibly priced



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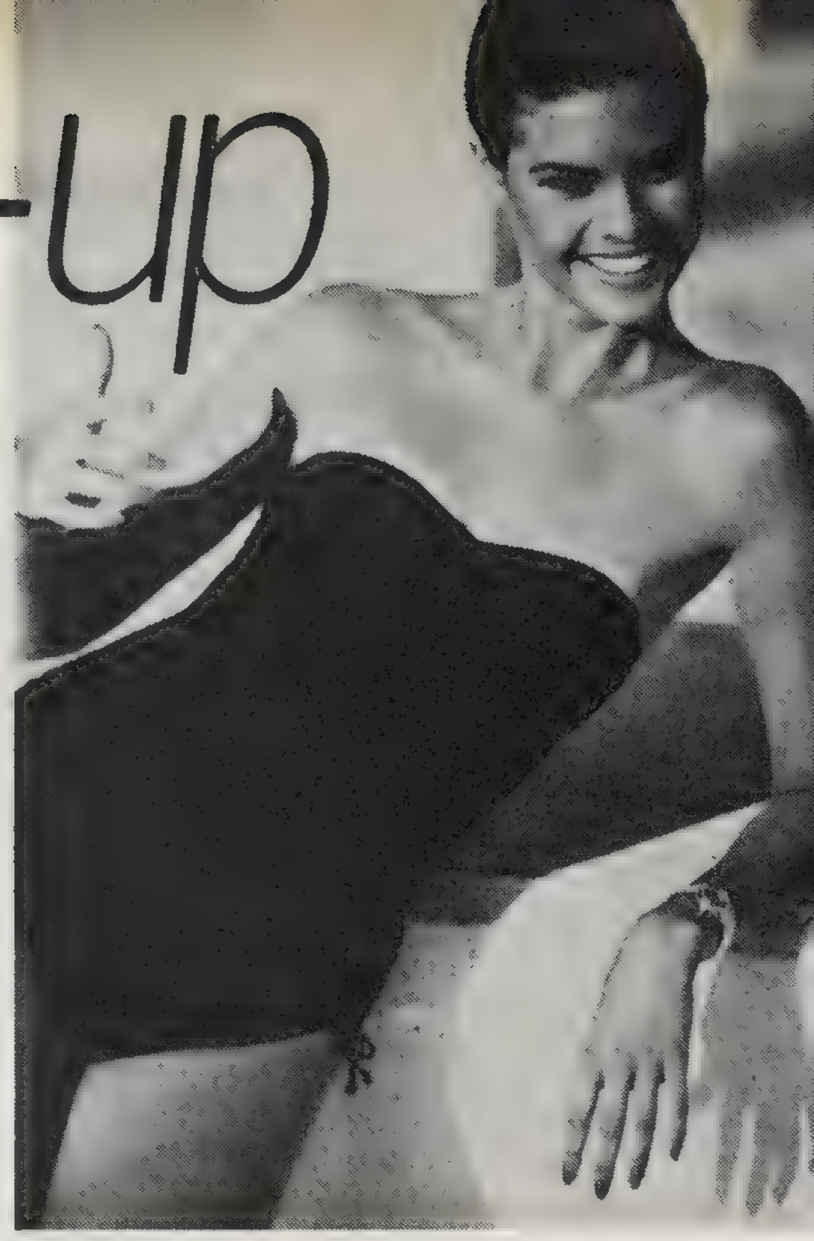
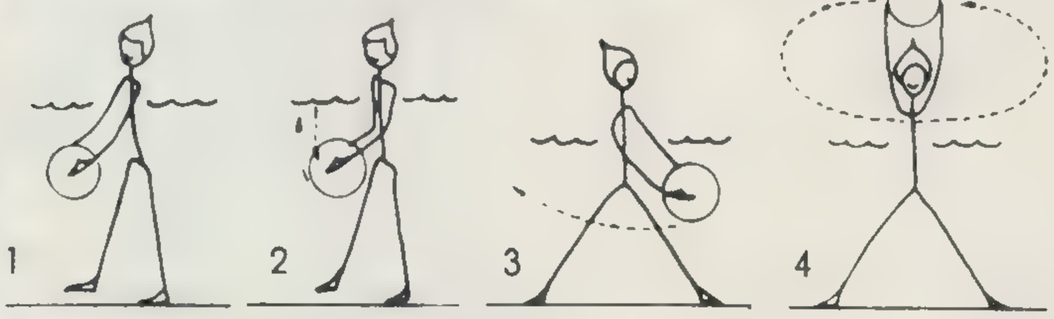
Shape-up Now



Mail-order "fitness kits" for shaping-up on the go

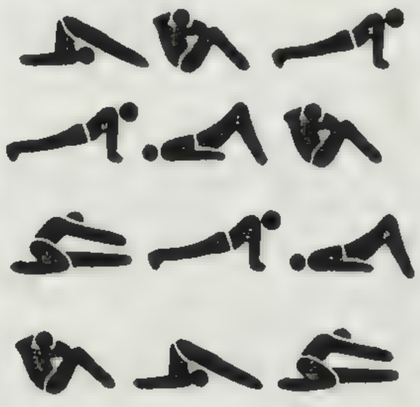
Change in life style—a vacation—shouldn't keep you from exercising. Resolve to make a fitness regime second nature—wherever you are. Here's how . . .

"Aquacises": great, easy way to get in shape fast



Exercising in water is a great way to tone muscles fast—the water serves as a resistance, makes you work harder. *Above*, three "beachball" workouts for arms, waist, chest. 1. Stand in chest-deep water with your feet slightly apart. 2. Keeping your elbows against your body, raise and lower the ball under the surface 10 times. 3. Holding the ball out in front of you, twist your torso to the left as you swing the ball along, then to the right, 6 times, each side. 4. Hold the ball up over your head and rotate your torso in a circle 10 times. More Aquacises—a cassette-recorded, pool-exercise program to music, developed by fitness instructor Terri Lee. $20 ppd. Terri Lee, Box 4711, Falls Church, VA 22044.

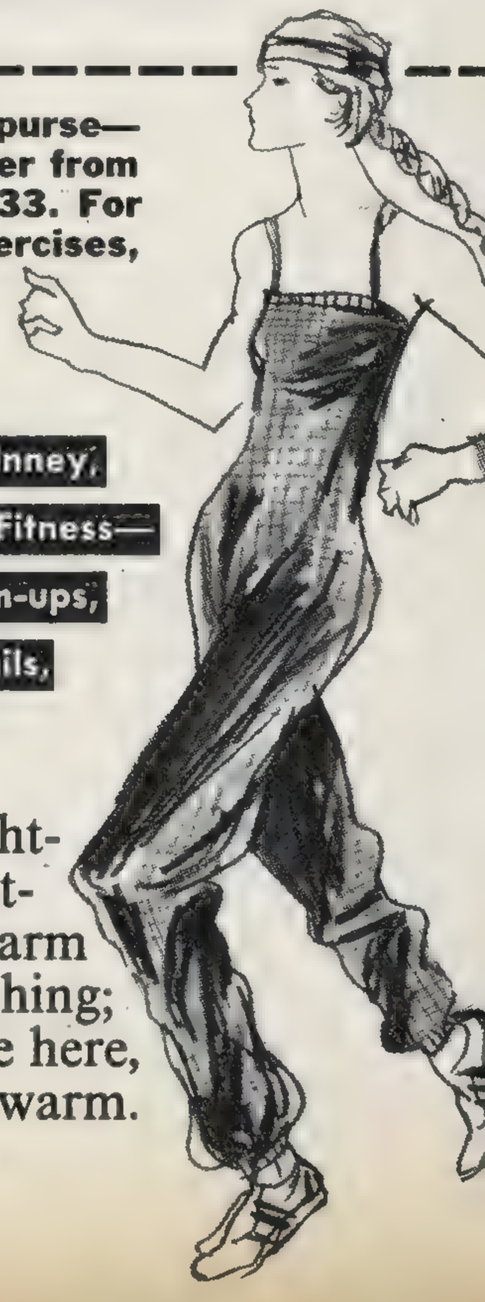
EXERCISES TO GO: **To keep in a glove compartment, a purse—stretch-exercise flashcards. To order from Stretch, Inc., $3.70 ppd. Box 767, Palmer Lake, CO 80133. For the office, a weekend: Ginna Rogers-Gould's cassette exercises, booklet, and chart; $14.95 ppd. The Body Shoppe, Ltd., Box 692, Upper Marlboro, MD 20870.**



Non-stop runners' guide: The Great American Running Trails, prepared by Kinney, with the President's Council on Physical Fitness—outlines scenic places to run, charts warm-ups, cool-downs, *left*. $1. Kinney Running Trails, P.O. Box 5006, NY, NY 10022.

A new take on sweat pants, *right.* Made of lightweight parachute nylon—rather than heavy cotton—these pants, in a range of colors, keep you warm but aren't bulky. They fold up to practically nothing; fit into pockets, travel bags. Dancers love the style here, because it helps to keep chest and back muscles warm. By Movements. At Selva and Capezio, NYC. ▶

Above: maillot by Cole of California, Rolex watch.



The Horley System: beautiful help for your hips, thighs, buttocks.

Developed by Horley Laboratories and enriched with benefits from the sea, the Horley System is a refreshing, 5-minute-a-day massage regimen that helps smooth problem areas (hips, thighs, buttocks, upper arms). It helps make your skin glow, your body look more beautiful.

Use in bath or shower. You should start noticing the beautiful difference within 3 to 4 weeks.

The secret of the Horley System is the combined action of the Spot Massager and Horley's uniquely formulated body treatments: Natural Sea Moss Soap and Massage Cream. Both are made with extracts of European sea plants and Collagen.

Spot Massager, with soap inside, is designed with a snap-out rubber pad for easy refilling.

This body-conscious era calls for the kind of help the Horley System can give you. Pick up your Horley System Kit complete with Spot Massager, Natural Sea Moss Soap and Massage Cream plus a "How To" booklet — all for only $9.95 (suggested retail). Your body will love it.

Horley Laboratories Ltd.
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"The Body Beautifier"

Isn't it time you knew an exciting drink to order?

—instead of taking a man's suggestion

I used to skirt the issue of what cocktail to order—deferring to my male companion. Imagine how happy I was to discover Drambuie Over Ice for myself—and break with tradition. Cool and unruffled, it seems lighter and subtler than the drinks a man might suggest. Next time you're asked, why not order Drambuie Over Ice. Not just because it's an exciting drink. Because it's also a slightly courageous move.

Drambuie over ice

Beauty Now

A new look at skin-care "rules"... at in-the-sun protection...

The beginning of each new season is the time to start rethinking your daily skin-care regimen; now, switch from cold-weather care to warm-weather care. Here, some tips—the rules to break and the rules to follow . . .

rules to break

● "Find a skin-care program that's right for you—and stick with it—always." Not necessarily. A good skin-care program should respond to the day-to-day changes in your skin caused by time, season, weather, stress, environment, travel, even sleep. For example, when you travel, your skin usually becomes drier—you might want to switch to a moisturizer that's more emollient.

● "Cleanse your skin twice a day—morning and night." Not always so. Your skin may warrant more frequent cleansing, in the summer, for example, when it tends to pick up more surface dirt and grime.

● "Never use soap on dry skin." Some people never use soap—no matter what. But there are times when even a woman with dry skin should go for soap—such as after a hard game of tennis, to wash away salt and perspiration.

WHERE YOU NEED THE MOST SUN PROTECTION

The "chart," below, shows which body areas need the most sun protection. . . . The spots that need total sun block: the eyes, where protection should take the form of sunglasses or plastic sun "spoons" (never use sunscreen around the eyes—the skin is just too sensitive). Also, the nose and mouth—best covered with an opaque barrier, such as zinc oxide. Areas that need high protection: the face, neck, shoulders, your cleavage, your "bathing-suit lines," the tops of your hands and feet, insides of your elbows, and backs of your knees. Your stomach, arms, and legs—places you want some color—need the least amount of protection but should never go "bare," either.

SPF 15-23
MAXIMUM PROTECTION

SPF 15
HIGH PROTECTION

SPF 2-8
SOME PROTECTION

● Sun rule to follow: At the beginning of a season (no matter what your skin type), you need stronger protection till skin gets "used" to the sun. Sun protection also depends on *where* you are: at higher altitudes (where the air is thinner) or at the equator are two places sun's rays are apt to be more intense.

RULES TO FOLLOW

● Whatever your skin type, pay special attention to the skin around your eyes. . . . To help prevent fine lines, always wear sunglasses in bright sun; keep skin protected with moisturizers during the day and an eye cream at night. A good idea: keep an eye-oil stick on hand.

● Never remove blackheads yourself. Doing so can cause further skin damage, actually infect or scar the surrounding skin. Also, try not to pull, tug, or over-manipulate facial skin in any way.

● Never go out in the sun without protection—and never sunbathe (that is, lie and "bake" in the sun), period.

● Remember to apply a sunscreen or block when out walking or while playing outdoor sports like tennis or golf.

● Be sure your hands are clean before dipping into face creams. Even better, a small spatula can help prevent contamination, keep creams fresher longer.

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with braided seed pearls
and golden bugle beads . . .
the satin tie tipped with
a tassel of tiny pearls.
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The way it moves. Catches the light.
You feel you want to touch it.
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In three simple steps.

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   Almond-scented, balanced to cleanse gently yet thoroughly.
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   A potent conditioner that adds lustre and vitality to damaged hair.
3. Finishing Rinse
   To seal and protect.

Plus special products for special needs.
We call it Sassooning.
It's everything you'll ever need for beautiful hair.
"Because if you don't look good, we don't look good."

—Vidal Sassoon

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You know the feeling—that dry, comfortable, fresh feeling you have after a shower. Now new Kotex® Lightdays PantiLiners can give you that just-showered freshness, anytime. For confident, everyday protection against discharge or staining. When a tampon isn't enough, or on those just-before and just-after days of your period.

New, comfortable contoured shape

Soft. Thin. Contoured.

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New Deodorant Lightdays

Lightdays PantiLiners are also available in a brand-new deodorant form. With a delicate fragrance, for the ultimate in feminine freshness.

For just-showered freshness, try new Kotex Lightdays PantiLiners. Delicate, feminine protection, anytime.

For just-showered freshness anytime.

Paul Wagner

NOT ONLY FRENCH WOMEN TAKE THEIR BEAUTY SERIOUSLY . . .

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Unlike

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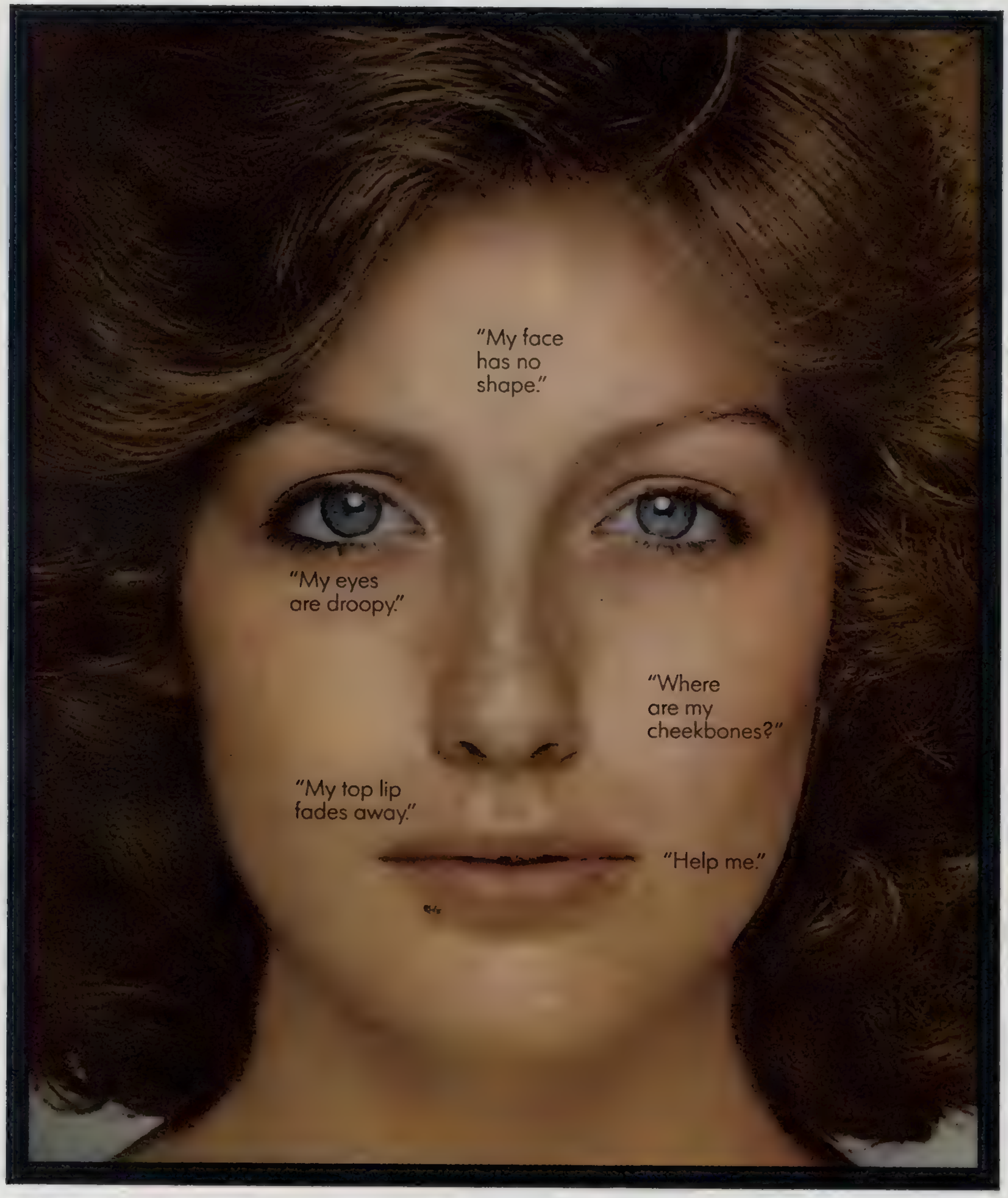
Learn how to make



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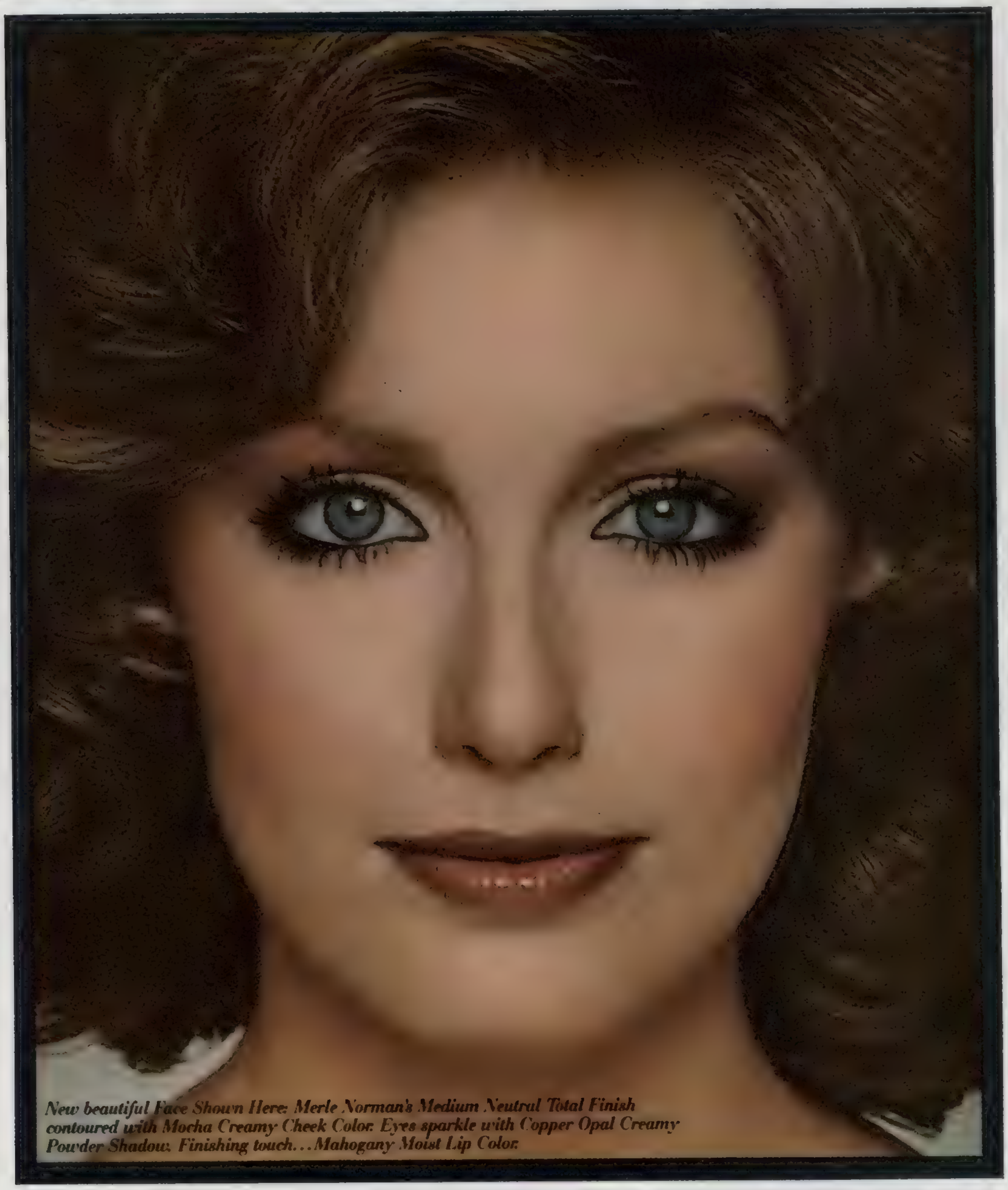

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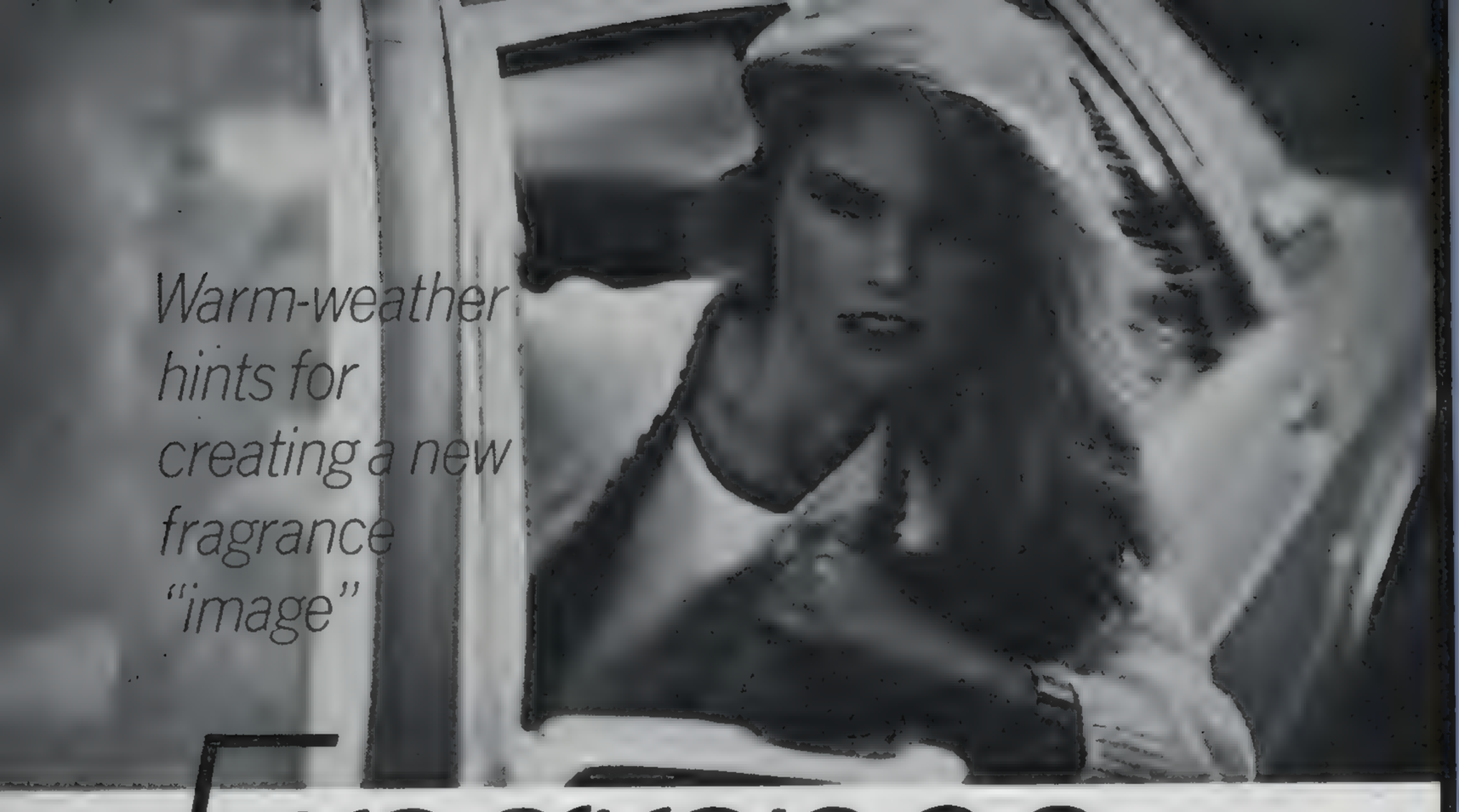

Warm-weather hints for creating a new fragrance "image"

Fragrance Now

You "experiment" with clothes. Why not with fragrance? Try something new. Use something familiar in a new way. Create a personal scent style. And this season—when heat "lifts" scent faster—is a good time to start

Nature's own summer scents—cut grass, flowers, salt air—are so good, why compete? Switch to subtler versions of favorite fragrances. Use a splash or a spray (more cooling because there's more alcohol). Or use a version of a "natural": Kiehl's lightly scented Rain or Grass. . . . Keep scented moisturizer in the refrigerator—slides on, cools! . . . Don't limit yourself to one fragrance. Feel free to mix scents (they're often compatible); or stay within the same "family": Roger & Gallet's tea-rose soap in the bath as a "base," for instance, followed with flowery First de Van Cleef & Arpels perfume—another trick for making fragrance last in summer.

For a switch: Get a sampling of oils—jasmine, orange, rose, sandalwood. Layer them on your skin in different mixes. Or layer on two or three—differently scented—powders in the same way. Floris makes, among others, jasmine and lily of the valley.

A nice touch with bare legs, bare feet, sandals: fragrance on your ankles, the soles of your feet, behind the knees . . . . Put a drop or two of scent in a medium-size bottle of baby oil: makes a great leg moisturizer . . . . Another spot for a dab of fragrance: inside the elbow, left. Pictured, accessories designer Danielle Poullain's new scent, Isadora, in an Art Deco stoppered bottle.

When it's hot, you spend more time in the bath. Here, some ideas to make the bath ritual more fragrant, more cooling, pleasanter. Sprinkle fresh rose petals in the water. Or aromatic spices. Delightful! . . . Use scented bath products that leave *light* traces all over your body. Among the new ones: Oscar de la Renta's; and, for Opium lovers, Yves Saint Laurent's, out this month . . . . For a finishing touch: a scented candle on the tub ledge. (One we happen to like, Estée Lauder's Aliage.)

Top photo: Kriziá sweater; bracelet by LaCrasia. Small photo: bracelets by Frank Giordano for Red Cobra

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WINES

Affordable luxury: a collector's secret list of fine French vintages

By Martin Gersh

I am frequently asked how to set about choosing a reliable wine dealer. Nothing useful can be gained by venturing out on your own to purchase fine French wines unless you have first learned two things: (1) the names of most of the leading Bordeaux and Burgundy red and white table wines; and (2) the vintage ratings of those wines for the past twenty years. (Frank Schoonmaker's *Encyclopedia of Wine,* revised and expanded by Julius Wile, Hastings House, can aid you in both cases.)

Having mastered this basic information, visit your neighborhood shops. Ask each dealer how he controls the temperature of his wines—specifically, at what temperatures he keeps them *throughout the year.* A range from the mid-50 degrees to 70 degrees is entirely acceptable. Be extremely wary of any merchant whose shop lacks some demonstrated temperature control.

Next, take note if there is on hand a representative stock of quality French wines, numbering several dozen. A substantial portion of these should be from years rated "good" or higher on your vintage chart. The absence of such stock should cause you to seek further afield until you find a shop selling that caliber of merchandise.

Once you have found such a shop, observe those wines sold within a price range comfortable to you. Then put the dealer's knowledge to the test, by questioning him about the quality and "readiness to drink" of several wines you find attractive. Utilizing his advice, purchase two or three bottles of different wines, also consulting him for aeration instructions. (A note of caution: it is always prudent to purchase initially just one bottle of any given wine, until experience has taught you to trust both the wine and the merchant who sells it.) Take your selection of wines home and, in due course, drink them. You will know very quickly if you have found a dealer of merit.

This writer—whose primary interest is the pursuit of excellence—will survey fine French wines among a variety of vintages currently available, making observations as to their quality, longevity, and price. Of necessity, this will be more difficult now than it would have been ten years ago, when many wine shops had on hand almost unbelievable riches—Bordeaux and Burgundies from such years as 1945, 1947, 1949, 1952, 1953, 1955, 1957, 1959, 1961, 1962, 1964, 1966, and 1967. Today, if one finds any examples of those vintages, they are costly "classics" and fetch prices which can only be described as astronomical. Also increasingly scarce and expensive, many of the great 1970 Bordeaux may not be fully ready for another five to ten years; whereas the marvelous 1971s are just coming into their own, though they are in equally scant supply.

Finally, when we consider red Bordeaux wines of the recent past, we find that 1972, 1973, and 1974 were difficult years, none really very good. Yet it is these very vintages that are most amply represented in wine shops at the present time, and the astute buyer must learn to navigate among them with extreme care. The outstanding 1975 and 1976 vintages are another matter entirely. Price considerations aside, they should provide excellent drinking in years to come, but alas! they are not yet ready.

Because of all these factors, one of my objectives will be to ferret out good values, wherever I can find them, within the shaky vintages of 1972, 1973, and 1974. I shall report upon big, complex, full-bodied wines exclusively, as I believe that those should do well—if any can—in the poorer years.

Having set the stage in this manner, let us now proceed to the wines themselves.

Château Beychevelle 1974
Captivating and classy, well-balanced, moderate in body, Beychevelle 1974's life expectancy should be a vigorous one or two more years. This St.-Julien is now a thoroughly delightful experience. Highly recommended at $8-$13. *Required aeration time: five minutes. (Important note: Always remember to recork wines after aeration and between all pourings.)*

Château Beychevelle 1971
More serious and complex than the 1974 vintage and still slightly tannic owing to its being some distance from its peak (perhaps two years from now), this is already a truly distinguished wine. Highly recommended at $11-$18. *Required aeration time: one-half hour.*

Château La Mission-Haut-Brion 1974
The 1974 vintage is a totally normal version of this supremely great Graves, having exceptional thrust and pinpoint concentration plus its usual enormous charm and finesse. This marvelous bottle of wine appears to be one or two years away from reaching its peak. Enthusiastically recommended at $13-$18. *Required aeration time: twenty minutes.*

Château Brane-Cantenac 1971
Genial, ingratiating, and expansive, this lovely Margaux is now quite stable and gives promise of several more years of fine drinking satisfaction. Recommended at $9-$12. *Required aeration time: twenty minutes.*

Château Brane-Cantenac 1970
While the 1964, 1967, and 1971 vintages, which I know well, have all been excellent, the 1970 is a great wine. Though still young, it has substantially more complexity and force, while retaining all the other notable attributes described above in the 1971. Highly recommended at $13-$16. *Required aeration time: forty-five minutes to one hour.*

Château Latour 1974
The noble Château Latour is typically characterized by monumental size and complexity, massive concentration and one of the deepest tastes in the realm of wine. This is a wonderful example of the great Pauillac's "off-year" power and should provide glorious drinking for several years. Recommended most enthusiastically at $13-$20. *Required aeration time: one-half hour.*

Château Montrose 1973
Montrose 1973 is deep, velvety, and fully rounded; its great strength does not flag at any point along the way. Gracious and mature, it is an excellent bottle for consumption during the next two years. Highly recommended at $7-$12. *Required aeration time: two to five minutes.*

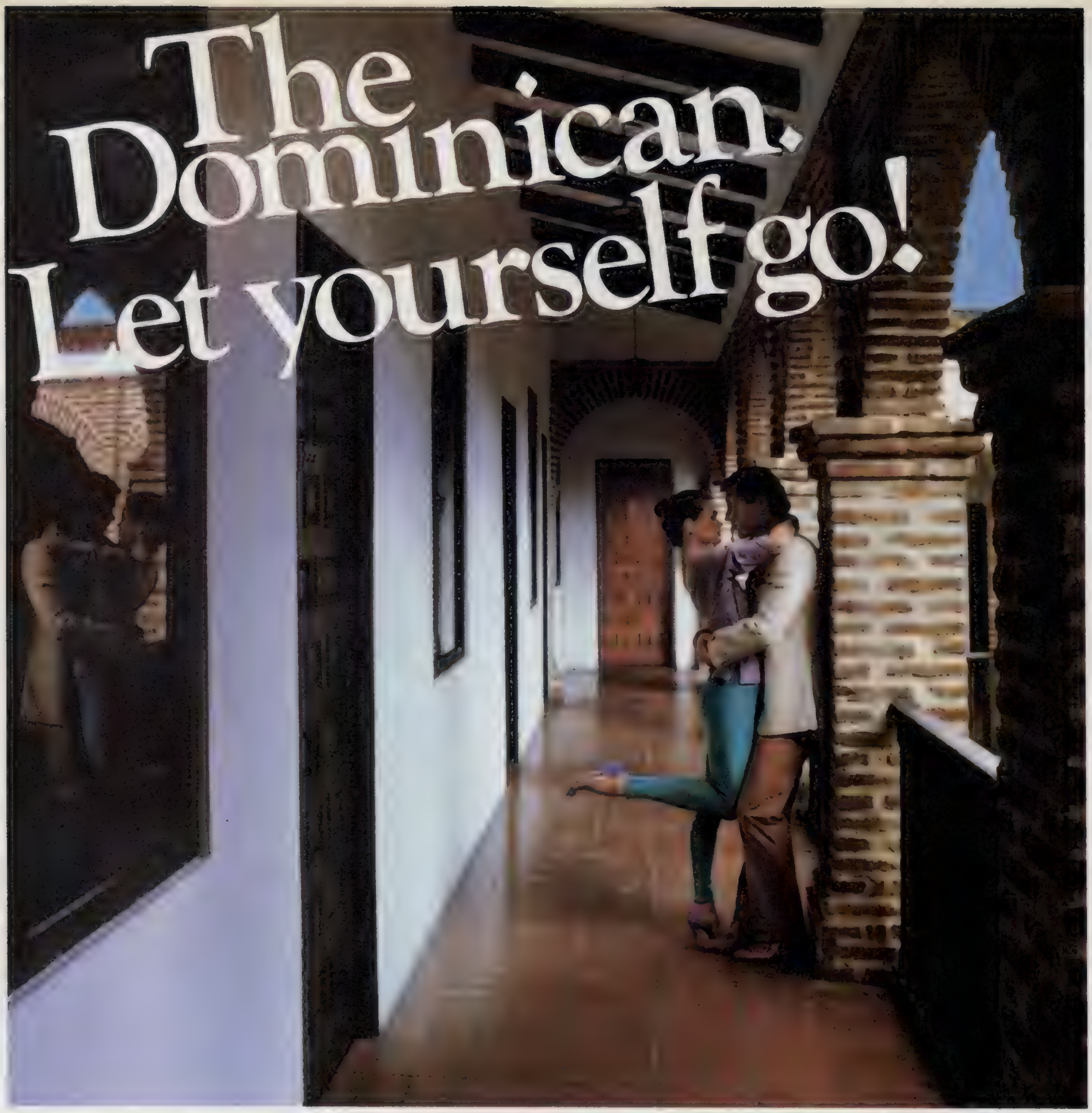
Château Montrose 1972
More diffuse and less full-bodied than it would be in a better vintage, this outstanding Saint-Estephe is nevertheless fruity and fairly vigorous. It should live for another year, providing very agreeable drinking during that time. A wonderful value at $6-$9. *Required aeration time: one to two minutes.*

Château L'Evangile 1971
A very pleasant wine of moderate body, this fine Pomerol, amiable and now fairly settled, may well reach its peak during this next year. Recommended at $8-$11. *Required aeration time: fifteen minutes.*

Domaine de Chevalier (Blanc) 1973
Admittedly this Graves white is currently somewhat tannic and several years away from its full fruition. However, it is without a doubt a remarkable bottle—exceptionally rich and full-bodied, with a beguiling lemony second taste. If you cannot resist drinking it now, remember to follow instructions below. Very highly recommended at $11-$15. *Required aeration time: After refrigerating for three and one-half hours, take out, uncork and aerate for one-half hour to three-quarters of an hour. Always recork and place bottle in refrigerator between pourings.*

Château Figeac 1973
Those who know Figeac well will be forced to conclude that the 1973 vintage contains perhaps 60 percent of the robust sumptuousness that it possesses in a really good year. Nevertheless the wine is lovely in its quiet-spoken way. Very settled, it has not the slightest trace of hardness. A very nice bottle at $8-$10. Plan to drink it within the next year. *Required aeration time: two to five minutes.*

Château Figeac 1966
A totally mature masterpiece, this mellow, flowery Saint-Emilion has my highest recommendation. Its present state is so glorious that I cannot imagine its proceeding further. Well worth between $20 and $30. *Required aeration time: ten to fifteen minutes.* ▽



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Travel Now

By Richard Alleman

Japanese culture-hop...artists' safari...Alpine tennis tours... Williamsburg on your own steam

VACATION WITHOUT GAS

This spring, leave your car at home . . . and head for Williamsburg, Virginia! No better place to be footloose—and car-free—than in this charmed eighteenth-century world where automobiles are banned from Colonial streets during the daytime. To get to Williamsburg . . . try the train! *The Colonial* goes Washington DC-Williamsburg in three and a half hours . . . every day. In Williamsburg, besides walking, bike-see the city (rentals through The Williamsburg Lodge) . . . or splurge on the new three-hour "Royal Mile Ride" that has you sightseeing in a horsedrawn carriage (*above*) complete with a liveried footman. See page 316.

Least African first: a safari plotted especially for artists. Led by noted naturalist/painter Keith Shackleton (Shackleton painting, *above*), "An Artist's Africa" is an eighteen-day adventure in Kenya with lots of time for amateurs and pros to sketch and paint in famous game parks. Departures—August 29, September 12—coincide with the Serengeti migration of zebra and wildebeest through the Masai Mara Reserve. $2500 covers land arrangements. See travel agent, Lindblad Special Expeditions; or see page 316.

IN-SWING OF JAPAN

Seriously interested in Japanese culture? Look into the annual summer tour organized by the Council on International Educational Exchange with the Japan Society of New York. The trip—June 30-July 23—features get-togethers with Japanese artists and professionals . . . in Tokyo (above), Kyoto, Tsumago. Extra-attractive: the price ($2400 from New York, $2150 from San Francisco) includes air fare, rooms, most meals. Details: (212) 661–1414.

NEW IN THE OLD WEST

In New Mexico's star art towns—Taos and Santa Fe—a first-time summer event: The D.H. Lawrence Festival. Dedicated to the English author who lived in Taos in the 1920s, the Festival—presided over by actress Greer Garson—is scheduled for July 16–20. Program includes films made from Lawrence novels . . . plays by and about Lawrence . . . art exhibits . . . a writers' conference. Among the showbiz and literary celebs scheduled to be on hand: Dustin Hoffman, Meryl Streep, Jack Lemmon, Philip Roth, Stephen Spender, David Storey. Write: Box 1980, Taos NM 87571.

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Fresh family-travel idea: "Together-But-Separate" tours from youth-holiday expert Clara Laughlin Travel. The idea is for parents and kids to cover the same itineraries—but to stay in separate hotels, take separate tours geared to each age-group's tastes. This summer's two jaunts: a European Grand Tour, departing July 6 . . . an Egypt-Kenya-Israel odyssey, leaving June 28. Each trip is a month long—but shorter segments can also be booked. See page 316.

For tennis buffs, hikers, and scenery enthusiasts: summer packages from Switzerland's hotel-legend, The Palace in Gstaad, *left*. Tennis weeks—room, meals, pro instruction from Roy Emerson or Niki Pilic—cost $775–$930. Hiking weeks—breakfasts, dinner, trail guides: $600. Contact: H.R.I.: (212) 838–7874.

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TRAVEL

Atlantic City: the big gambol —sun and sea, all-night life

Out of its nostalgic past, a new 1980s' geared-for-action resort

BY DESPINA MESSINESI

To get rid of lingering childhood colds and coughs, my mother used to bundle me off to Atlantic City, New Jersey. I remember well the lamb chops with ends wrapped in frilly paper and creamy mashed potatoes served to me in the dining car on the train trip from Boston to Atlantic City. I loved the shine of the heavy silver-plated cutlery, the tinkling sound of ice in the water goblets, and the acrobatic agility of the dining-car waiters who would grin—and never miss a beat—as the train swerved and lurched its way southward.

In Atlantic City, I was parked to breathe the brisk sea air from the broad verandah of the castle-turretted Traymore Hotel. Stretched out on a slatted-wood deck chair and wrapped to my chin in plaid steamer rugs, I spent each day overlooking the promenade that edged the vast grey Atlantic Ocean. Sea gulls swooped in and out of the intricate steel framework of the entertainment piers that jutted high above the sand beach. The parade of white-wicker chairs that rolled over the herringboned boardwalk sounded—to my childish ears—like a distant herd of galloping horses.

That was B.C. "B.C.," in Atlantic City, means "before casinos," before legalized gambling, before the phenomenal boom that's rocked Atlantic City out of its sedate, nostalgic past. At Atlantic City's new Caesars Boardwalk Regency Hotel-Casino, "B.C." has come to mean "before Caesars." Caesars opened in June, 1979.

The Atlantic City Caesars—spelled without an apostrophe—is a subsidiary of Caesars World, Inc., whose flagship hotel is the fabulous Caesars Palace in Las Vegas. A second Caesars Palace is now scheduled to be built on the prized real-estate plot where my old, and beloved Boardwalk landmark, the Traymore Hotel, used to stand.

On a recent visit to Atlantic City, I found that everything I had heard about Caesars Boardwalk Regency was true. "Caesars is not a resort," my friends had told me. "It's a casino/hotel, a playworld, a fantasy, an escape place."

Sure enough, coming through Caesars' front entrance was like stepping into a wheel-of-fortune fantasy. Entering the lobby, I walked onto a life-sized Monopoly board floor: there, to the left, was "Marvin Gardens," a garden restaurant; next to that was "Water Works," a cozy piano-bar.

In the lobby, people walked purposefully. No idling about. Unlike most hotel lobbies, this one had no clusters of chairs and settees filled by people-watchers. Everything here was geared for action.

Gold passports

At the check-in desk, a programmed computer held not only electronic information about my reservation but also had recorded my preference for red wine, double bed, even my quirk about having a room not too far away from the elevators. Along with my room key, I was given a gold passport. It served as a magic wand for such privileges as keeping running tabs in bars and restaurants, bypassing queues for the casino. Guests with silver passports pay "cash on the mahogany" for everything.

Gordon's Alley: behind the bustling boardwalk, quiet, gas-lighted mini walking mall

Establishing a casino credit rating (three, four, five, six figures, thoroughly checked by Caesars) can be as simple as opening a charge account at Macy's or Bloomingdale's. You can apply for credit before your first visit at the hotel.

In my oversized room, the neon-bright geometric designs I had seen in the lobby turned up on my bedspread, draperies, and bed's headboard. On a coffee table near the corner settee was my favored red wine, plus a basket piled high with fruit, cheese, and crackers. In contrast to the soft lights of the bedroom, those in the large dressing room and bathroom were high wattage. Glasses, soaps, and Neutrogena bath gel were all packaged in glossy gold paper with the hotel's geometric red logo. The Midas touch was everywhere. *(Continued on page 186)*

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ATLANTIC CITY

(Continued from page 182)

Clutching a directory that listed Caesars' entertainment places and included layouts of the hotel's first three floors, I took off on a swift reconnaissance tour of this $100-million casino citadel. Here are the highlights of my findings:

On the fourth-floor roof overlooking Atlantic City's boardwalk and misty grey ocean are three tennis and two paddle-tennis courts, a pro-shop, and a play area for tots. This is an excellent vantage spot for a sweeping view of the Caesars hotel complex: the new Boardwalk Tower addition and the Regency Tower that Caesars bought, completely remodeled, and incorporated into their new hotel/casino.

The long length of third floor is part pool, part bars and restaurant. At one end a pool-terrace—laid out like a garden with trees, potted plants, plus snack bar—is entirely covered by an enormous domed roof of bronze-tinted glass.

Among the clusters of bars and restaurants on the third floor is the attractive self-service Boardwalk Café, open on a twenty-four-hour-a-day basis. The café looks like a marketplace with masses of small stands filled, each one, with a specialty—breads, oysters, fruit, cheese, salads. Separate stalls hold hot dishes—stews, deli, grills, eggs, more. I loved the view of the boardwalk below and the 1920s' life-sized photographic murals on the wall.

Before dining at Hyakumi, Caesars' Japanese steak house, most people stop for drinks at the Rolling Chair Lounge, a bar that takes its name from its vintage white-wicker boardwalk chairs. At Hyakumi, what attracts is the restful, spare Japanese decor. The movements of the chef cooking food at table and of the demure, kimonoed young woman who served me were so stylized, I was sure they were choreographed.

Designer shopping

On the second floor, the attraction is Caesars' brightly lighted shopping mall, with its shoe store, antique shop, and barber/beauty salon (called Scissors World). In the large Boutique International, I found well-known designer names: Yves Saint Laurent, Ted Lapidus, and Christian Dior. Gucci and specialty store The Elaine Shop have their own boutiques.

C.W. Sweets, a candy and ice-cream store red and white as a Valentine, is difficult to resist. There, I discovered delicious chocolates, dark fudge, fabulous ice-cream concoctions, and Atlantic City's celebrated salt-water taffy packed in red "dice" boxes.

The most popular second-floor spot is the Electric Company, a game room filled with the clanking, beeping sounds of pinball and video games. Children—even high rollers—line up here to play at twenty-five cents a game. It is all for a good cause: all proceeds ($50,000 last summer) from this room are turned over to the Atlantic City Medical Center, which stands one block away from Caesars Boardwalk Regency.

To me, the most riveting part of the second floor, though, was the view through the bubble dome that tops the casino below. Carried away by the extraordinary sight, I focused my camera on the green gaming tables below only to be instantly stopped by one of Caesar's ever-present security guards. He was most understanding about my ignorance of casino etiquette and a hard and fast rule: one does not photograph in-casino workings, anywhere.

After chatting with him, I felt as safe as if I were living in Fort Knox. I gathered that Caesars has some two hundred and forty security guards—38 percent women—who monitor the hotel: guest-room corridors, entrances, lobby, and casino. In addition to the invisible plain-clothes security, there's electronic surveillance as well. Everyone involved with Caesars—directors, pretty waitresses, security guards, casino dealers, pit bosses—is thoroughly investigated and licensed by the New Jersey Casino Control Commission. No wonder. A great day for the casino is—literally—"a million-dollar day."

> "I entered a vast arena . . . flashing with lights, ringing bells, jangling coins, clicking roulette wheels"

The escalator down to the first floor delivered me—as if electronically programmed—at the casino entrance. Next door stood the Cabaret, showcase for star entertainers (a Caesars' specialty). Waving my gold passport, I entered the vast casino arena (almost the size of two football fields) flashing with lights, ringing bells, jangling coins, clicking roulette wheels. Not surprisingly, 1215 slot machines, eighty-four blackjack, four baccarat, and twelve crap tables, ten roulette wheels, and four big wheels of fortune make this cacophonic symphony. In contrast to the casino's semi-darkness, the gaming tables blazed. Gamblers there somehow reminded me of warriors in shining armor valiantly battling against an enemy—the odds.

The 668 men and women dealers (blackjack has more women dealers) wear identical uniforms without pockets: black pants, white long-sleeved shirts with a red tab. Every hour during their nine-hour shift, dealers get twenty-minutes off. They deserve it.

The nerve center of the casino is the "cage," a counter behind a green grillwork. There, a file holds some sixteen thousand names and credit ratings. But before the tellers hand out any funds, they first consult the files, then double-check a computer that's programmed with up-to-the-second information on the person's credit.

During the heat of gambling, should someone demand a second advance from the pit boss, the computer in the pit gives an instant reading of his account. You can't cheat the computer; Caesars'*(Continued on page 189)*

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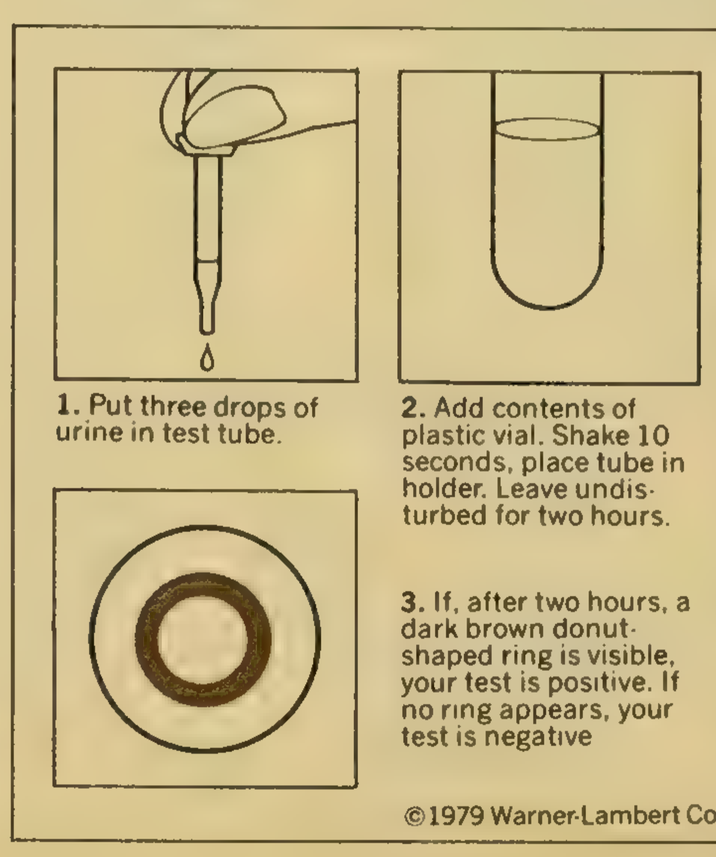

1. Put three drops of urine in test tube.

2. Add contents of plastic vial. Shake 10 seconds, place tube in holder. Leave undisturbed for two hours.

3. If, after two hours, a dark brown donut-shaped ring is visible, your test is positive. If no ring appears, your test is negative

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Kit is not reusable.

ATLANTIC CITY

(Continued from page 186)

Ontel computer system is unbeatable.

Keeping to my tour, I realized that exercise at Caesars is no problem: it simply happens. I never counted how many times I walked the 740 feet, one way, from the lobby's hotel entrance, down the broad corridor, to the end of the Casino opening on the boardwalk. Added to that were other jaunts and the short flight of stairs to the Palm Court, my favorite restaurant on the mezzanine.

The Palm Court is a quiet haven pretty with pink tablecloths, roses, and candlelight; it boasts excellent food and wine and, at dinner, relaxing harp music played by a young woman with Godiva-long blond hair. Service in the Palm Court is unusually attentive.

"Caesars has a lot of heart," said a friend, speaking about the service there. High rollers, naturally, expect the best; news of a big winner spreads quickly through the hotel to the bars, restaurants, cabaret, and cleaning staff. Losers, too, must be pampered, treated with cotton-wool gentleness, and made to have such a good time that they can't wait to try their luck again. They do.

The action at Caesars is constant, packed with surprise activities. These range from an unexpected performance by a superstar at the Regency Lounge to scheduled boxing matches in the ballroom or fashion shows. Caesars knows how to please.

Like a giant ferris wheel—futuristic garage—setting for new Louis Malle thriller movie

In the early morning, Atlantic City's boardwalk is as lively as the nighttime casinos. Joggers are out. People are bicycling. On the boardwalk, cycling is permitted only from seven to ten in the morning. Caesars provides bikes—free—to its energetic guests.

From ten in the morning until late evening, open-air trams travel back and forth over the boardwalk. It's a great way to take the refreshing sea breezes and to watch Atlantic City's new building boom in the works: the skyline is filled with derricks and "cherry pickers."

In warm weather when Atlantic City turns beach-resort, Caesars transforms its private preserve of sandy beach into a tented cabana complex with snack bar, beach chairs, lifeguards. Caesars even keeps *The Eagle*, a ninety-five-foot cruiser, for the pleasure of summer guests.

Until this visit, I was unaware that Atlantic City was on an island—foot-shaped Absecon Island—only one end of which is linked to the Jersey mainland by causeways. Eager to get some idea of the lay of this land, I set off to explore, led by Jim Kane, a marvelous, knowledgeable guide. Jim, a big brawny guy, had just finished working as Burt Lancaster's stand-in for the on-location shooting of Louis Malle's new film, *Atlantic City, U.S.A.*

Six-story elephant

In one morning, without pushing, Jim and I covered a great deal of ground. We drove by the large nineteen-twenties houses in Margate and Ventnor, two residential towns that border on Atlantic City. I saw Lucy, a nineteenth-century elephant figure that's a National Historic Landmark. Lucy stands on an empty sandlot in Margate, permanently staring over rooftops to the Atlantic. People love to walk through her: she's the size of a six-story house.

Backtracking through Atlantic City, we stopped at Gordon's Alley, a small, delightful pedestrian mall *(Continued on page 190)*

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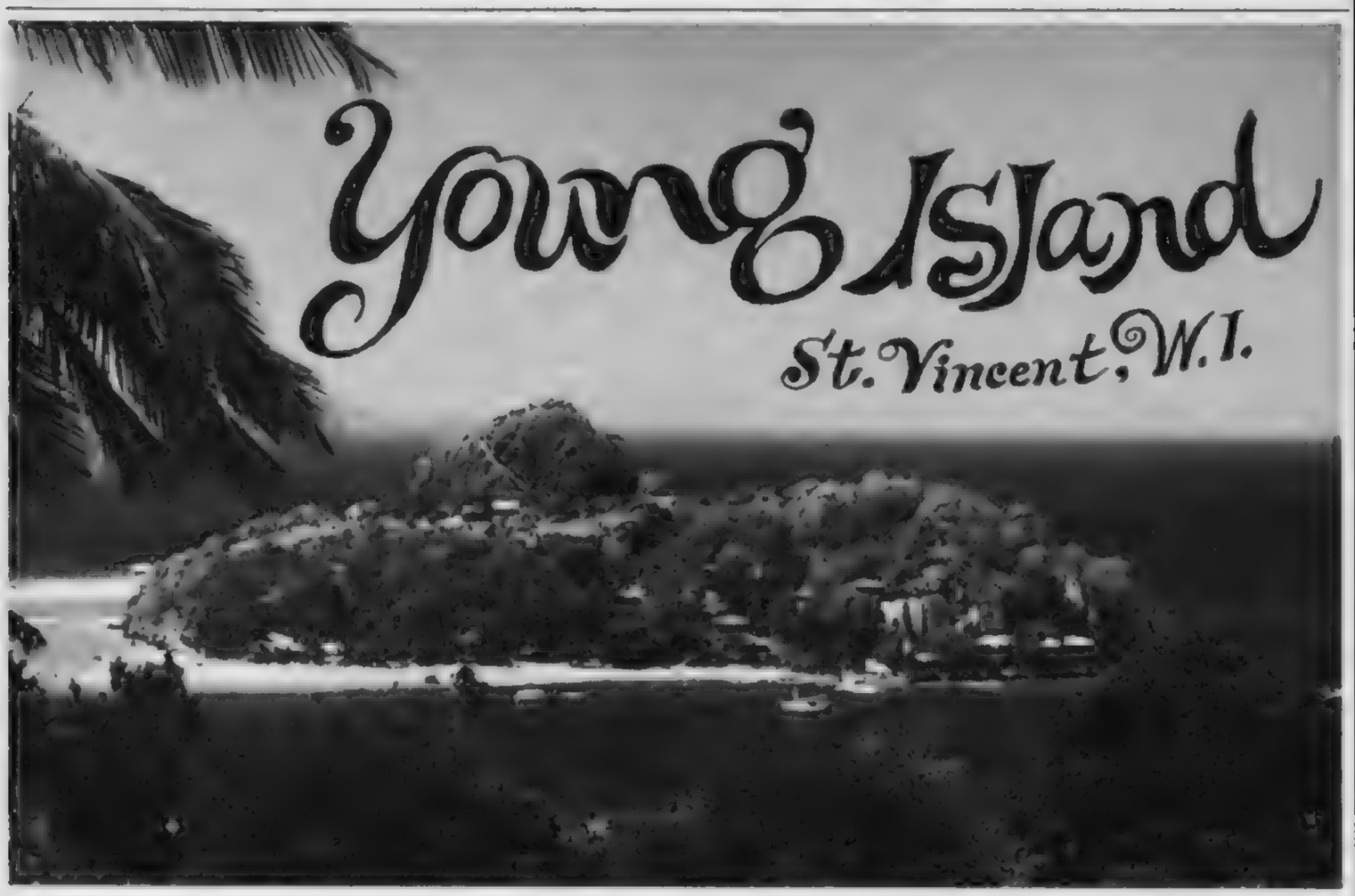

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ATLANTIC CITY

(Continued from page 189)

that's tucked behind the boardwalk. I was charmed by the brick walks, trees, gas lamps, benches, and old boarding houses that are now transformed into bookstores, shoe shops, boutiques, and restaurants. I found that reservations are a must to dine at Le Grand Fromage, a narrow sliver of a bistro there with red brick walls, flowers in wine bottles, checked tablecloths, and seats cushioned with peanut sacks.

What else caught my eye in Atlantic City? The town's futuristic blue-and-silver car-park garage, that's designed—and automated—like giant ferris wheels; the nineteenth-century landmark lighthouse that stands on a crossroad in the old part of town; in the restored seaport community at Gardner's Basin, the prim New England clapboard houses, charming replicas of many-masted clipper ships, and old schooners.

Driving to the Brigantine National Wildlife Refuge from Atlantic City, it seemed logical for us to take Brigantine Boulevard. Wrong. The Refuge is on the New Jersey

"A great day for the casino: literally, a 'million-dollar day'"

mainland, off Route 9. You drive through rolling, wooded country to get there: a definite switch from the seashore flatness of Atlantic City, which is fifteen miles away.

A long winding driveway leads to the Brigantine National Wildlife Refuge—twenty thousand acres of salt marshes, channels, and high ground covered by scrub pine and Japanese honeysuckle.

Since it was established in 1939, this refuge has turned into a wintering stop for over one hundred fifty thousand waterfowl . . . and the winter population of Canadian geese and pintail ducks keeps growing. The Refuge has nature trails and observation towers for bird- and wildlife-watching; over two hundred seventy species of birds have been spotted here. The best seasons are spring and fall.

Fun and games

Packed with "fun and games," time gallops by in Atlantic City. My weekend was over; it was time to leave. On Atlantic City's causeway, like Orpheus, I turned for one last glimpse. Driving on the Garden State Parkway—past green-black pines, no houses in sight—I came to the New Jersey flatlands: the clusters of enormous white tanks and geometric-shaped power plants there looked like huge, strange Léger paintings in the afternoon sun. Emerging from the bowels of the Lincoln Tunnel, I faced the impregnable wall of New York City's skyscrapers. I was back in my hometown—less than three hours, and an entire world, away from my Atlantic City weekend. ▽

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TRAVEL

The new Caribbean: great escaping any time of year

Resort report from the islands where "off" season is suddenly "in"

BY SANDRA HART

The Caribbean Islands—a toss of sunny lands in a tie-dyed-blue sea—come in many different sizes, fly different flags. Sharing the same constant sunshine and refreshing Trade Winds, each island provides its own brand of escape . . . its own charms. Once an in-season/off-season place, The Caribbean no longer has any "season." It's become an all-year holiday world—easily accessible to Americans—and suddenly, now, a favored play destination for Europeans as well. Here, a fast run-down on the Caribbean . . . now!

ST. BARTS

It used to be said on St. Barts that what Mr. Rothschild didn't own, Mr. Rockefeller did.

It's not quite that way any longer. By the end of this summer, the island will have a total of two hundred hotel rooms. But a few new hotels won't disturb the perfection of the French island of St. Barts (short for St. Barthélemy), where life is conducted in French but with a delicious tropical languor.

St. Barts sampler: Gustavia Harbor, complete with boats, French tricolore, mini-moke, café, and lush leafy hillside

Among the new island hotels: the Sereno Beach Hotel opens this April at Grand Cul de Sac on the northeast coast: twenty rooms entered through private flower-filled gardens. Even though the hotel is on the beach, owners Monsieur and Madame Sereno have built a swimming pool—perhaps because their villa is your nearest neighbor.

On the far end of the island, Autour du Rocher has reopened its five rooms. Good island dining on the hotel's cliff-hanging terrace overlooking an ink-black night sea. The bar is run on the honor system: take what you please and pay what you please!

Les Castelets continues to set the cuisine standards for this French mini-isle. The chef is Bruno Oliver, grandson of Raymond Oliver and son of Michel Oliver—both notable French chefs. Since Bruno Oliver arrived, reservations one or two days in advance are a must. It seems Oliver's now smoking his own fish and making his own pasta, too.

Favorite haunt for St. Barts devotees: the red-roofed Eden Rock Hotel with seven guest rooms, antiques in the salon, a hillside bar. The house was, and still is (when he's there), the home of Rémy de Haenen, an islander and former long-time mayor of St. Barts . . . when he wasn't flying the mail in—he was also the island's mailman.

A day on the beach at the tiny St. Jean Beach Club is what knowing visitors call "a St. Barts day." Plot: arrive an hour or so before lunch for a lazy swim or a Sunfish sail; soak up just the right amount of sun; then, snare one of the handful of tables at the Beach Club for lunch. Naked children play in the water at your feet; women often go topless. Nearby beach bistros—Chez Francine and The Pelican—offer a similar ambience.

If you want to rent your own St. Barts villa, American-born Brook Lacour and her French husband, Roger (from Guadeloupe), can arrange it through their company, Sibarth Real Estate. Together, they handle over fifty villas and bungalows, some booked year-round. Maid service, cook provided. *P.S.*: La Rôtisserie in Gustavia has take-out casseroles: *langouste créole, thon en chartreuse.*

St. Barts' nights used to be dedicated to watching the pelicans circle the large blue-black rocks off shore, then counting the countless stars. No longer. L'Entrepont, across from Gustavia's calm harbor, has a five-piece jazz band, oysters flown in daily from southern France. Insiders make a meal of oysters and champagne.

Almost next door, the double-decked Yacht Club has changed its name to La Marina and is adding an informal bistro on the open-air ground level to complement its more formal upstairs dining room. Several boutiques will also open *(Continued on page 195)*

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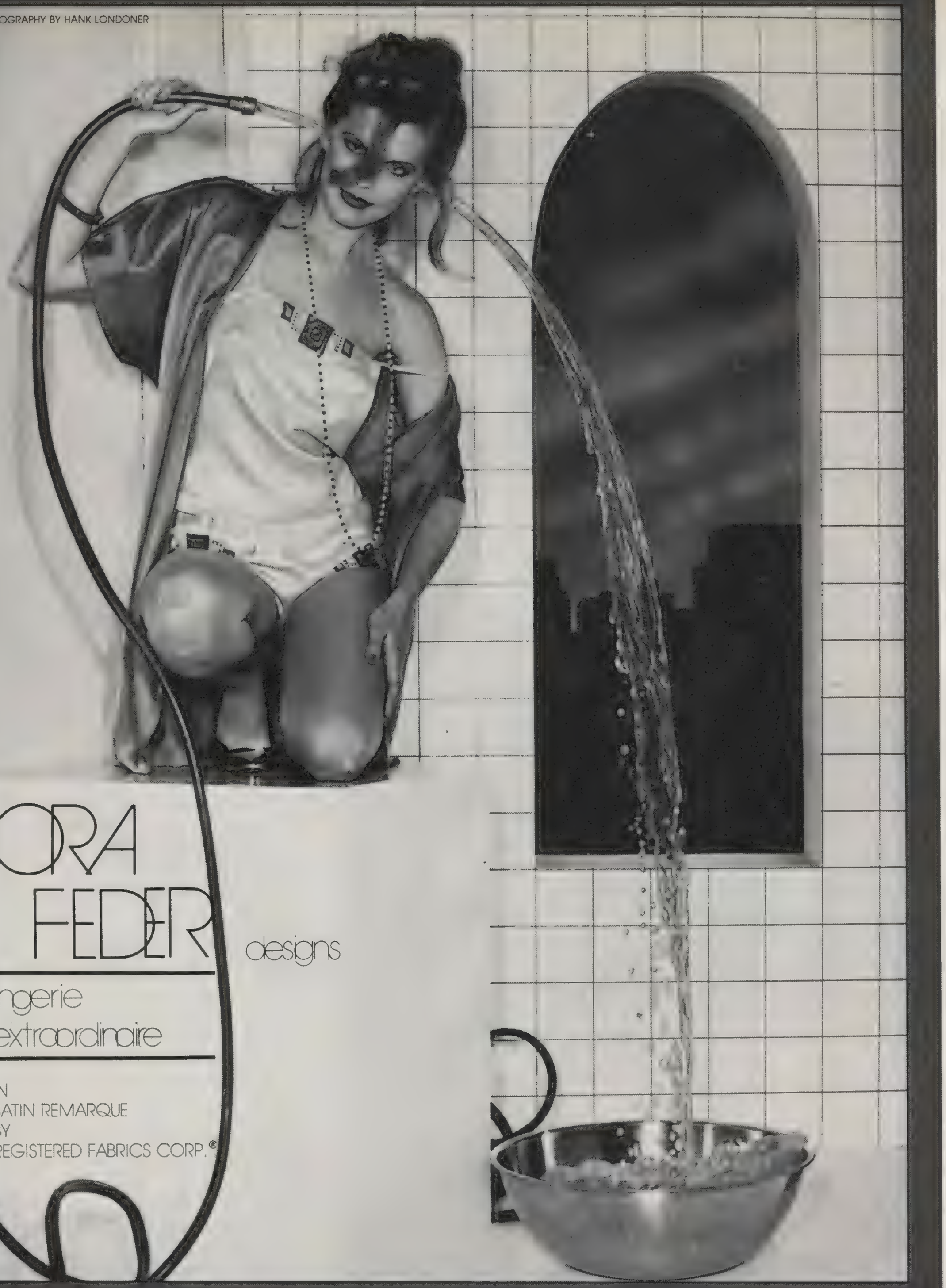

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CARIBBEAN

(Continued from page 193)

soon, on both sides of the downstairs café.

From midnight to dawn, there's only one place to be on the island: Le Frégate Discothèque in the PLM Jean Bart (St. Barts' largest hotel with fifty rooms). Dress is the latest from Paris. Or, it's T-shirts and jeans.

On August 24, St. Barts honors the patron saint of the island. The *fête* usually goes on for two or three days. In French country tradition, there are boat races and a blessing of the fishing fleet. Ribbon-strewn booths appear in the streets and around the harbor, selling food and handicrafts. *P.S.* This is your only chance to photograph the five gendarmes on the island. With so little to do, it's the one time they officially gather together!

ILES DES SAINTES

The biggest news in this mini cluster of eight islands off the southern coast of Guadeloupe is that there's no news. This is where weary Guadeloupians come to get away from it all . . . to the two Iles des Saintes that are inhabited: Terre de Haut and Terre de Bas.

On Terre de Haut (a fifteen-minute flight from Guadeloupe or an hour-long ferry ride): small, tidy houses with red roofs clustered around the harbor . . . neatly dressed locals chatting in native patois . . . school children in starched school uniforms.

Hotel space here is minimal: The Bois Joli has twenty rooms and a nude beach. They also have another beach for people who prefer bathing suits. This is the only place to stay with full hotel services. Other options: six bungalows at La Colline and ten rooms at a small waterfront hotel called Kanaoa. French is spoken at both.

On Terre de Haut, wonderful walks that often bring you to unexpected beaches where children are flying kites. Early evenings, wander down to the harbor and have dinner on the terrace of La Saintoise—simple, fresh fish with a squeeze of lime. The fishermen's nets dry just a few yards away. A good spot to see that much talked-about "green flash" as the sun disappears into the Caribbean.

ANTIGUA RACE WEEK

Antiguans and visitors catch an incurable disease every year: it's called Antigua Race Week. This year's event—April 27-May 3—will bring some of the world's greatest yachts to Antigua's English Harbour to compete for prized silver trophies.

The week of sailing madness begins with a race from English Harbour to Dashaies, Guadeloupe. There, everyone goes ashore for French food and dancing in the streets. There's dancing aboard the yachts, too.

The sail back to Antigua is hotly competitive (at forty-two miles, it's the longest leg in the race). The week continues with day races around Antigua, parties each night at the hotels where the yachts anchor. One of the best hotel evenings: a barbecue on the beach at Curtain Bluff Hotel, whose owner, Howard Hulford, is this year's Race Chairman.

P.S. Since hotels are booked as much as a year in advance of Race Week, the best way to join the festivities is to charter your own yacht—which can be done at English Harbour, one of the Caribbean's major yacht-chartering centers.

ST. LUCIA

St. Lucia with its twin half-mile-high green Piton peaks draws regular visits from a *Princess* and a *Countess*—Cunard's white sister ships, the newest ones afloat. On seven-day cruises, passengers spend the day on St. Lucia; but two-week Sail 'N Stay itineraries combine one week of Caribbean cruising and one week ashore at LaToc, Cunard's own island resort on St. Lucia.

Spread around a dazzling blue bay on a secluded one-hundred-acre green valley, La Toc is designed like a small town. It has a charming hotel on the beach as well as a pool . . . plus a Village Center with shops, another pool, and a general store circled by sixty cottages standing in gardens. During the day, La Toc life is blissfully relaxed and beachcomberish. In the evening, hotel dining—ties and jackets required—tends to be more formal than in the Village Center's bar and restaurant specializing in Créole food.

Sports at La Toc: tennis—five courts, three lighted; golf on a nine-hole course that draws even cruise passengers on their one-day shore leave; plus sailing, water-skiing, scuba.

Special at LaToc: the guided nature walks around the resort's groomed grounds filled with exotic flowering shrubs and trees. Each species is neatly labeled—even trees on the golf course—and numbered on a resort map.

While many of St. Lucia's treasures are buried under the sea for divers and snorkelers to discover, others stand landlocked. Beyond LaToc, don't miss St. Lucia's vast inland banana plantations. In the town of Castries, a mile and a half from LaToc, buy Madras turbans—worn by the *(Continued on page 197)*

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CARIBBEAN

(Continued from page 195)

island women; they make great kerchiefs. In downtown Castries, the restaurant, Rain, has wicker furniture, green plants everywhere, and framed posters of Humphrey Bogart and Bette Davis on the walls. On the menu: hamburgers, quiches.

For an elegant evening in town, book a table at the Green Parrot Restaurant, up in the village of Morne, high above Castries; superb views of the harbor. Next door, the St. Lucia Perfume Factory bottles the fragrant flower-smells of the island.

BARBADOS

Barbados will be at its British-mannered finest this summer and fall with a "Best of Barbados" program at thirty of the island's leading hotels and twenty-two apartment complexes. Exclusive resorts such as the Coral Reef, Discovery Bay Inn, the Sandy Lane, the Colony Club, Barbados Hilton, Cobblers Cove, and Marriott's Sam Lord's Castle share in this mid-April to mid-December program that features low-season rates plus car or Dune-Buggie discounts, free drinks.

Special on Friday nights: "An Evening On Us," when leading Barbadians—perhaps a Deputy Minister—invite hotel guests and other Barbadians into their homes. While you sip rum and snack on Bajan yam crunchies, conch fritters, or spicy fish cakes, you could wind up chatting with the Prime Minister! You'll certainly meet teachers (Barbados has one of the highest literacy rates in the world) . . . boutique owners . . . taxi drivers.

Back in the 1640s, at the very beginning of the days of sugar plantations, owners gave slaves a few days respite when they had finished reaping the sugar cane. In those days, "Crop Over" was just a one- or two-day party for the laborers. This summer, from June 14 to July 7, a twentieth-century Crop Over takes place, with everyone on the island invited. A parade of decorated carts kicks off the festival—along with dancing in the streets. Other Crop Over traditions: climbing the greasy pole, catching the greasy pig, maypole dancing. On the last night of the festival, "Mr. Harding," symbolizing the plantation owners of old, is burned in effigy, cheered on by singing, stomping, fireworks.

Sports news on Barbados: scuba-diving around a 356-foot Greek freighter off the island's west coast, some 130-feet down. Sunk carefully and deliberately in early 1979, the ship has created a new home for tropical fish, and a new watery world for divers.

Not to miss June through January: international cricket matches—with Barbadians and their West Indies team pitted against top teams from England, Australia, India. Guess who usually wins? Hint: Several Barbadian players have been knighted for their talents.

YOUNG ISLAND

Young Island, one of the Caribbean's few private islands, is two hundred yards off St. Vincent's shores in the Grenadines. There are just twenty-five cottages scattered around this hilly little isle that is all one resort. Days at Young Island, you lunch on the beach under thatched-roof gazebos, then recover in hammocks built for *(Continued on page 198)*

TWOGETHER™

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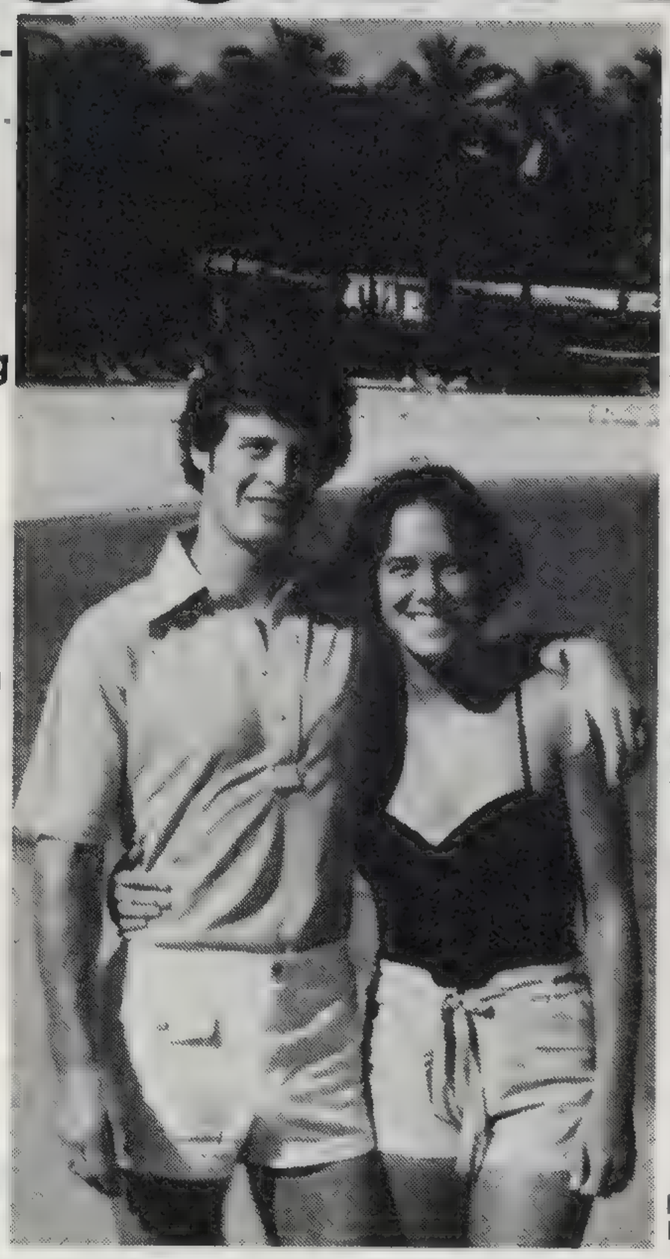
Debbie and Will Levis
Silver Springs, Maryland



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CARIBBEAN

(Continued from page 197)

two. Nights, you dine in the Longhouse bar/restaurant—or in the new split-level dining room where huge boulders form one wall and a string band serenades softly. Conversations are in French, German, Italian—as well as in English. For intimate dining: the rock-walled Captain Bligh Room—accommodating three or four couples.

PETIT ST. VINCENT

Among the lucky crowd (those who have been there), the term "PSV" is casually bandied about. Officially named Petit St. Vincent, PSV is a hilly 113-acre island with twenty-two bungalows built of local blue-bitch stone and hidden among tropical foliage. Each cottage is a private world of bedroom, dressing room, living room, and sprawling patio. Just added: white hemp hammocks for two . . . some in bungalows, others along the beach. On PSV, mini-mokes pick up and deliver guests' orders left in mailboxes at each cottage. That's how you get breakfast or an extra anything on the island.

The biggest news at PSV is that for the first time in its history, the resort will be open through August. The increasing number of European guests demanded it.

Getting to this very special resort involves flying (usually via Barbados) to Union Island in the Grenadines. From there, PSV is a thirty-minute sail away on board Managers Haze and Jenny Richardson's new forty-two-foot motor yacht *Fantasia*. This white-hulled beauty with private cabins for two, plus crew, also takes guests fishing (tuna, sailfish, marlin are the big catches). A forty-five-foot trimaran makes day and overnight trips to nearby deserted islands.

TRINIDAD AND TOBAGO

Never have two sisters been so different. Trinidad, a hustling, bustling, island-nation, almost touching South America, where, if you close your eyes and breathe in the earthy smells, you'd swear you were in Asia. Trinidad isn't Asia—but it might as well be, with a population mix of Chinese, Indian, African, Syrian, Venezuelan, Portuguese, Spanish, Lebanese, and West Indian. Port of Spain, the capital, is a real city . . . and the only beach is at Maracas Bay, over the mountains to the north. In Trinidad, they have oil, natural gas, and b-i-g plans for their development. Only a half-hour flight from Trinidad, the little island of Tobago is the gentler half of the country of Trinidad & Tobago.

A new way to experience both islands is Hilton's "International Island Hopper" package. This program combines four days of city life in Port of Spain with three quiet days on Tobago. In Trinidad, you stay in Hilton's "upside down" hotel on a mountain that overlooks the city's two-hundred-acre Queen's Park Savannah. On Tobago, your hotel's the Crown Reef with pool and beach.

Not to miss in Port of Spain: the early-A.M. excursion into the hustle of the native food markets. Here, fruits and vegetables arrive from the countryside on porter's backs or donkey's saddles. The "musts" on Tobago: unwinding, relaxing, snorkeling over the shallow coral gardens at Buccoo Reef. ▽

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Edited by June Weir

Meet dynamic personal shoppers who dress the best...fifteen top designers tell which designers they admire...Paris "in" spot

Store presidents agree: shopping services that do the legwork for you—at no charge—will be key in 1980s

"I'm onto a new customer: the young mother with children who has no time to shop—she's a working woman, too"

Betty Halbreich's office overlooking the Plaza fountain in New York is Bergdorf Goodman's personal shopping headquarters. The two-and-one-half-year-old shop, "Solutions," has already become a total-service area. As Betty says, "Because the store is small, it's more intimate. Women can leave their luggage, order lunch; it's so comfortable." Betty dresses some of the leading stars of TV's soap operas but is most fascinated by young mothers who don't have time to shop, yet lead active lives. Her solution for spring: "Start with a navy suit, add a colorful dress and sweater jacket, include a bright sweater, a patterned silk jacket, a silk sweatshirt worn over pants and skirts for at-home dressing, and a dark jumpsuit that can be dressed up or down."

S. KARIN EPSTEIN CAMERA 5

"The biggest question women ask me is, 'Will this outfit go out of style?' Today, women want clothes that are seasonless."

Judy Krull oversees all of Bloomingdale's "At Your Service" departments, has her eye on the future of fashion but her feet totally on the ground. Her personal customer list includes some of the most attractive and fashion-aware women in the country. Judy has some very definite ideas on how to use a personal shopping service to your advantage: "You should make an appointment and give yourself lots of time. Come with a list of what you have, we don't want to duplicate your wardrobe. Mix different designers and prices. Be willing to experiment—don't stick to just one look." *("View" continued on page 204)*

CARMEN VARRICCHIO

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VOGUE'S

View

Continued

Updating basics with a shopping pro

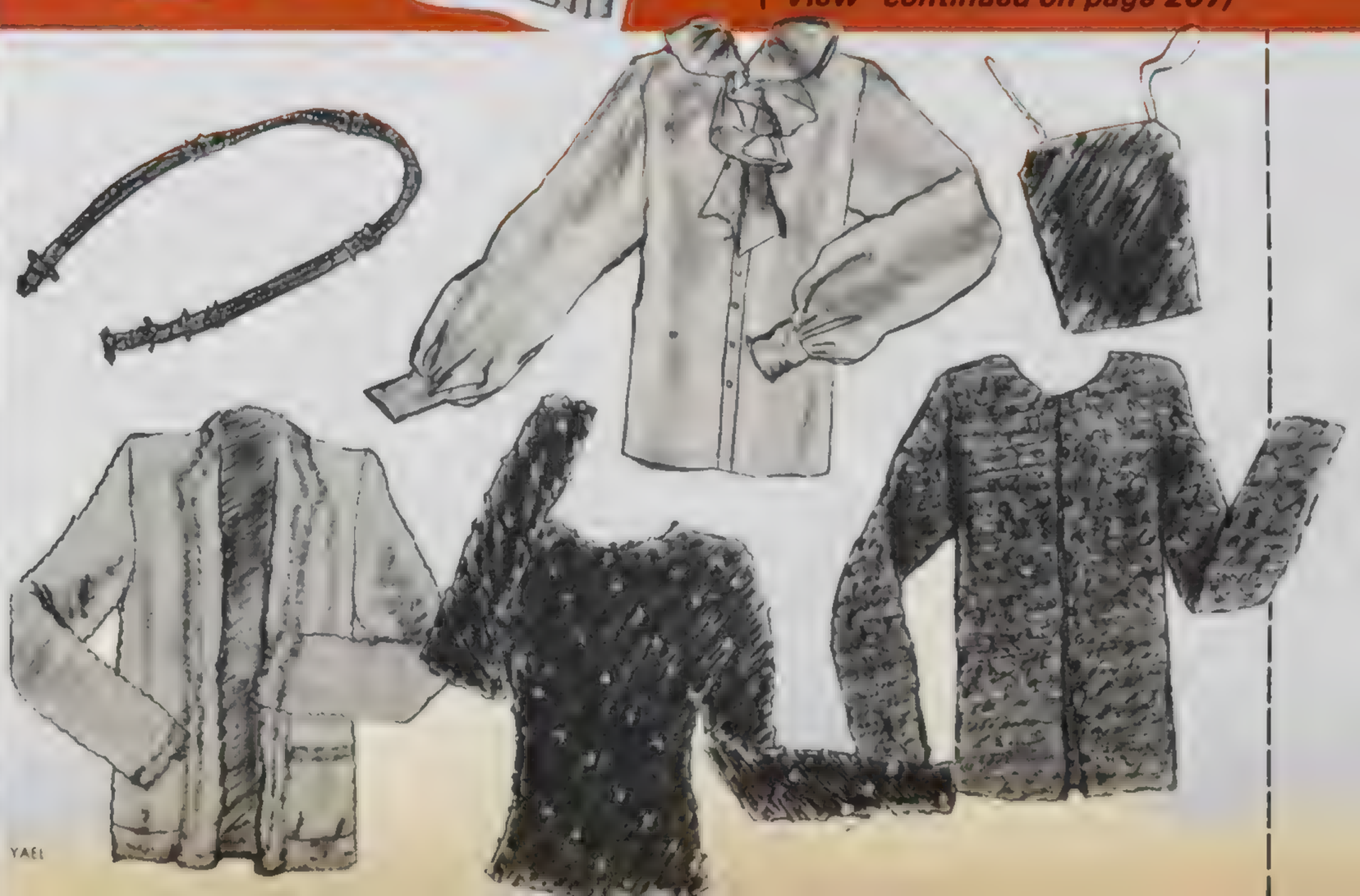
S. KARIN EPSTEIN CAMERA 5

"Today's active woman needs more time. One of the main functions of personal shopping is to save you time and energy"

The newest name to join New York's big-time league of professional shoppers is Linda Lee. A former shop owner, Linda is now in charge of Macy's fashion consulting department. Although called a consultant, Linda plans entire wardrobes for customers or adds new items to pep up old favorites. "One of my greatest satisfactions," says Linda, "is giving a woman confidence to try a new look."

Linda's suggestion for updating a black pleated skirt, white wool blazer, and white wool pants: for the pants, Anne Klein's white camisole, Gloria Sachs's white chenille jacket, and a gold jewel belt by Judith Leiber. She likes Gloria Sachs's white ruffled blouse and black ribbon knit cardigan with the black skirt. And, for the white blazer she sees the black pleated skirt with Anne Klein's black textured sweater with red and white dots. Of course, each part mixes with another. That's what makes this wardrobe versatile, timeless.

("View" continued on page 207)



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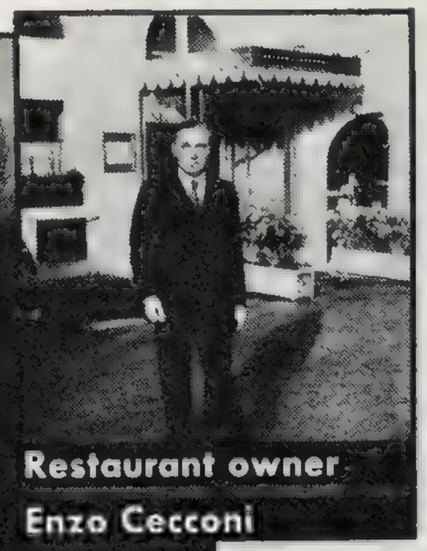
VOGUE'S

View

Continued

In Paris: a stylish new restaurant inspires attractive lunch-time dressing

Cecconi's is located in the Pavillon de l'Elysée



Restaurant owner Enzo Cecconi

Princesse Edmond Poniatowski

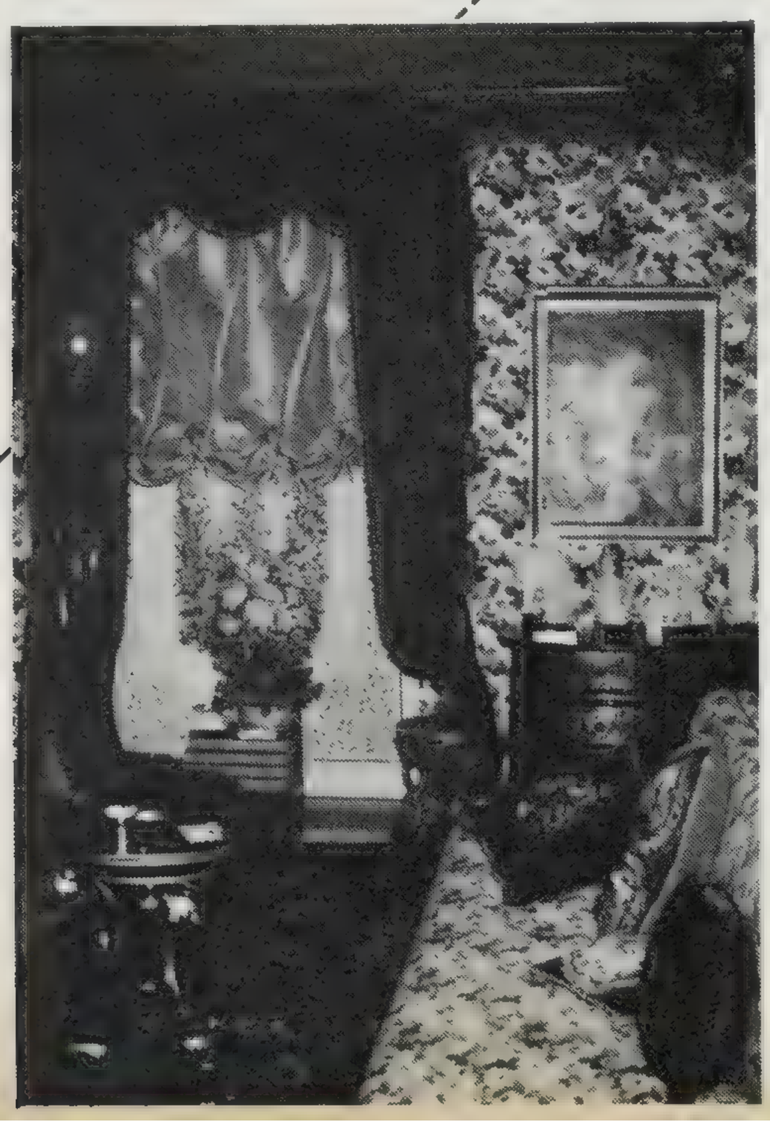
REGINALD GRAY

Baronne Bernard d'Anglejan-Chatillon

M. Garnier and Mlle. Perrier

Mme. Tristan de la Mure, M. Jean de Yturbe, and Mme. Claude Clappier

The newest restaurant to be seen in in Paris: Cecconi's, opened just a few months ago by Enzo Cecconi, who previously owned the Hotel Cipriani in Venice. The large dining room is done up in pale apricot, has round tables spaced far apart so everyone can see everyone—that is the game. (Without any advance publicity, the entire Maxims' and Relais Plaza crowd seem to have adopted Cecconi's.) And—maybe because the decor is so elegant and the light so bright—women dress up beautifully to lunch here. Impeccably tailored suits, with fur boas or jackets slung over one shoulder, are the rule. As are discreet jewels, small black handbags. What else Parisians love about Cecconi's: the perfect service and manners of the Italian personnel, and, of course, the simple Italian cuisine.



Decorating trend

Valentino's new Napoleon III room in Rome—cozy, luxurious, very romantic

Italian fashion designer Valentino has redecorated a room in his villa outside Rome, left, in the latest European style—"Napoleon III." He worked with interior designer Adriano Magistretti to achieve a mixture of luxe coziness against a blaze of color. Fabric-covered walls are alive with big full-blown wine and pink roses. Windows are completely covered with wine silk draperies and silk-screened shades. Molding has been painted trompe l'oeil to look like Italian green marble. The mix of flower patterns—including Aubusson carpets, needlepoint pillows, tapestry sofas in rich jewel-tones—creates a mood of romantic luxury.

AMANDA SPOSITO *("View" continued on page 208)*

Jolen creme bleach 'not only for your face'

Jolen is famous for bleaching facial hair and paling brows but did you know it works equally well to camouflage excess body hair? Magically it lightens dark hair on arms, thighs and tummy to blend with your natural skin tones. Available in Regular (great for travel) and Giant (ideal for bleaching large areas), **Jolen Creme Bleach** is sold at cosmetic counters or write to Jolen, Inc., Fairfield, Connecticut 06430.

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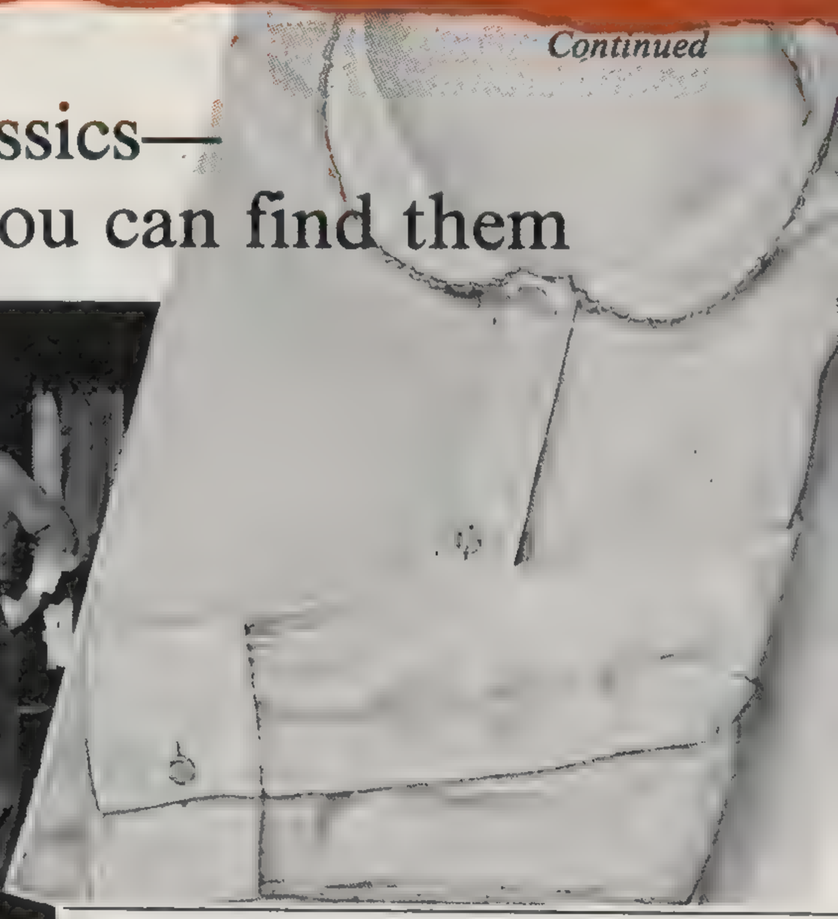
VOGUE'S

View

Continued

Hard-wearing sport classics— two new shops where you can find them



Classic clothes of high quality— the specialty at Sea Island. Half of the shop's goods are made especially for them, with details like the crochet-trimmed collar, above

The concept behind Sea Island Clothiers (1295 Third Avenue, NYC) is simple—traditional clothing, for men and women, updated for today. Don't go to Sea Island expecting to find the perfect offbeat scarf to perk up a black dress. If you're looking for the best Italian gabardine trousers, however, or a classic cashmere and wool blue blazer, or a fine cotton plaid shirt with a buttondown collar, this is the place to find it. Sea Island is small, intimate, a neighborhood gathering place. The shop's owners, brothers Kevin and Jay McLaughlin, and their wives, Julie and Joan, know their customers personally, pay attention to their needs. The store is open until nine on weeknights to make shopping easier for people who work days.

Originally designed for British shooters and fishermen (who are tough on clothes): matchlock sweater with suède patches and hard-wearing moleskin trousers, above

For practical country clothes you'll want to know about The Cambrian Ratcatcher (5 East 52nd Street, NYC). The shop's owner, S. J. Diggory, is an avid sportsman who believes outdoor clothing must be warm, tough, yet easy to move in. He's from the Cambrian mountains in Wales, has appropriated the term "ratcatcher" from fox-hunting circles—it describes one who dresses casually to ride to hounds. The company has been in Great Britain for twenty years. Their new shop here features the same rugged outdoors wear—for men and women—that made them famous: pants, jackets, and "shootin' breeks" in corduroy, Loden Cloth, Harris tweed, and moleskin—a tightly woven cotton cloth made in Lancashire.

("View" continued on page 212)

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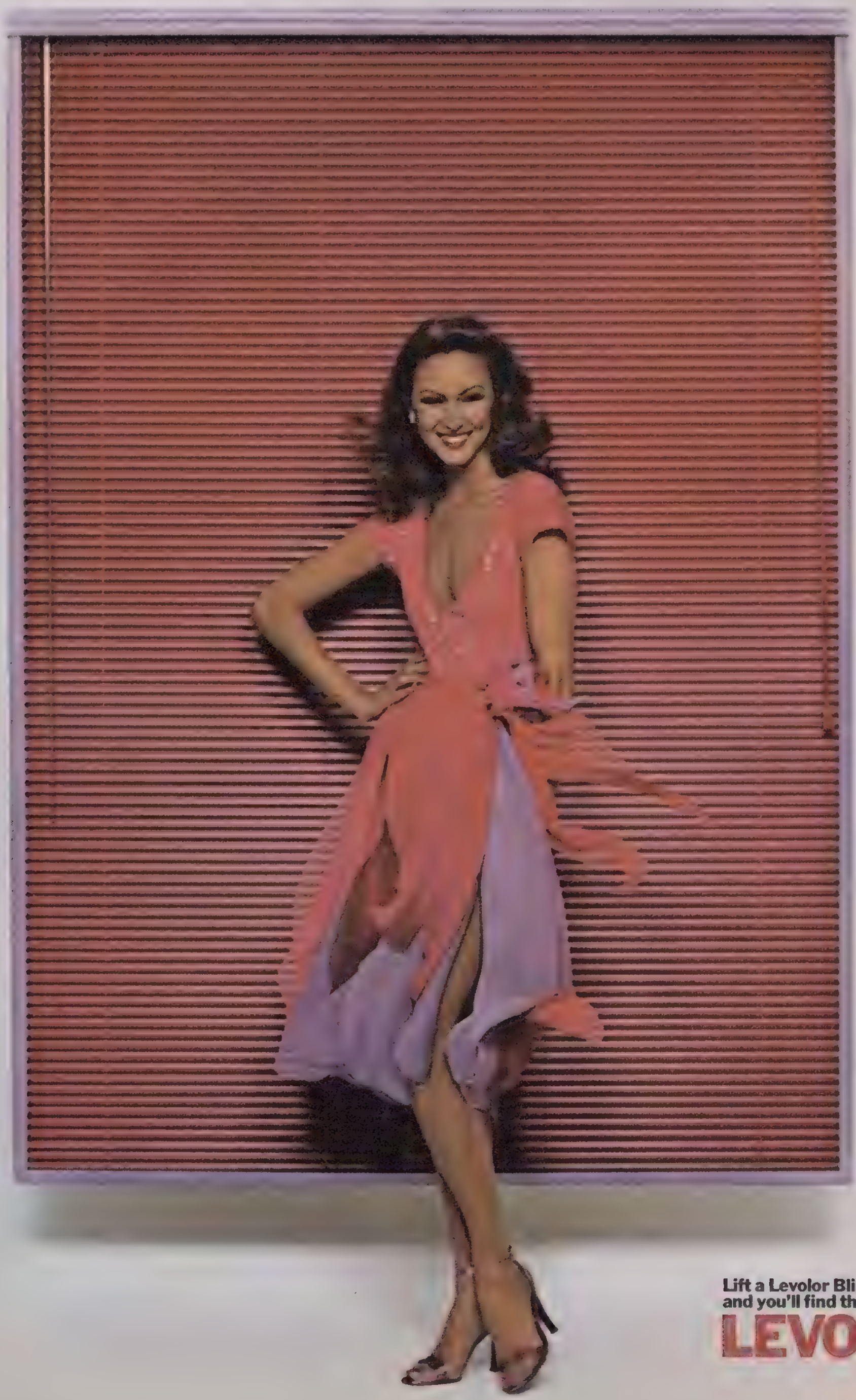
Levolor Blinds are wearing a great new original. It's called "Definition" the Color Edge from Levolor.

Real Red blinds with a Wisteria Color Edge. Wisteria blinds with a Pink Color Edge. Pink with matching Pink or Plum or any color combination you choose. It's the new way to dress your windows. "Definition™" frames Riviera™ Blinds by Levolor with the same color or a contrasting color. And there are hundreds of Levolor colors. You can match any decorating scheme or dream up a new one. The original she's wearing is designed by Giorgio Sant'Angelo. The original the window is wearing is a Levolor Blind with "Definition." For the name of your nearest dealer, call 800-477-4700 (in Ill. 800-322-4400). Or write to Levolor Lorentzen, Inc., 720 Monroe St., Hoboken, N.J. 07030



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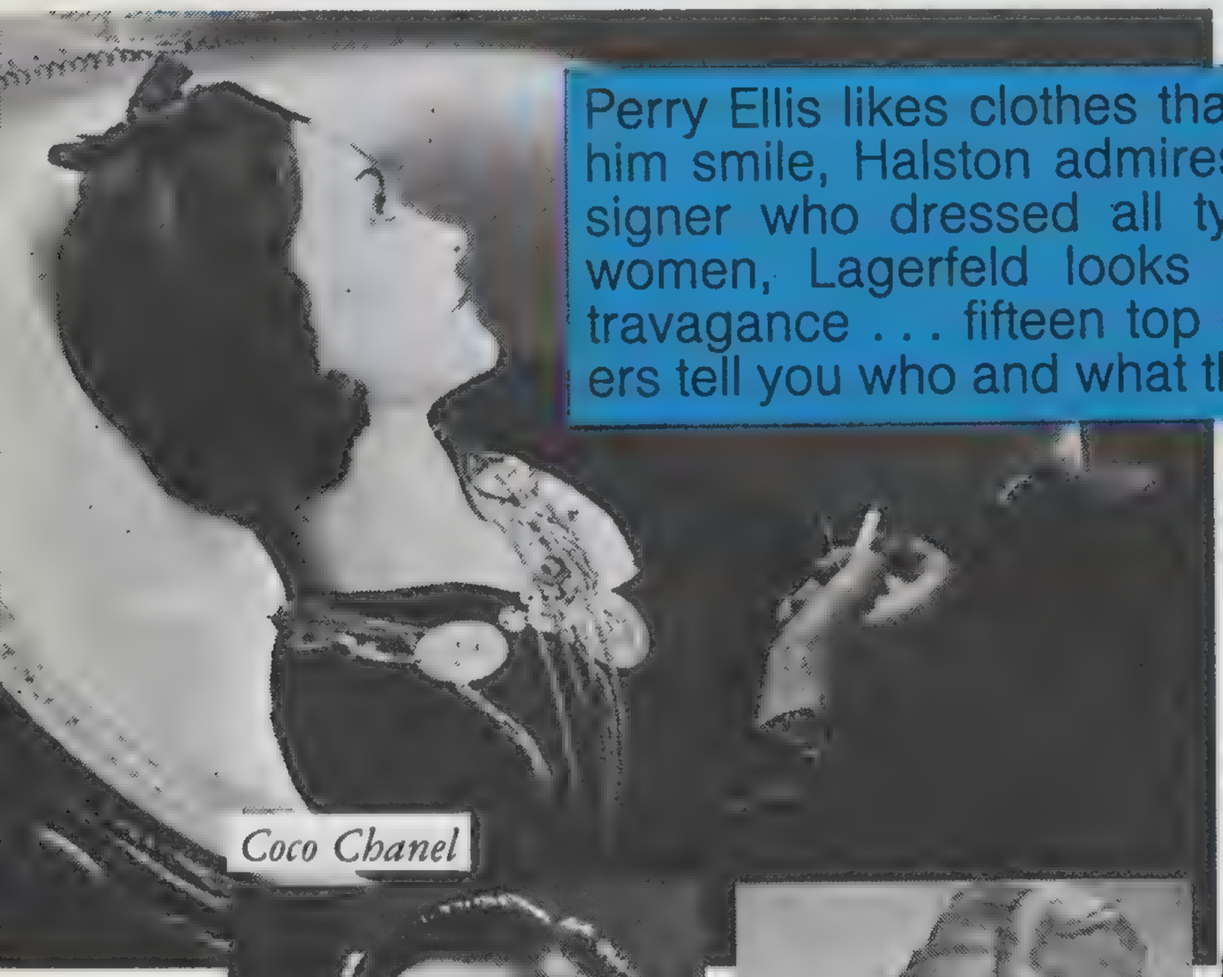
VOGUE'S

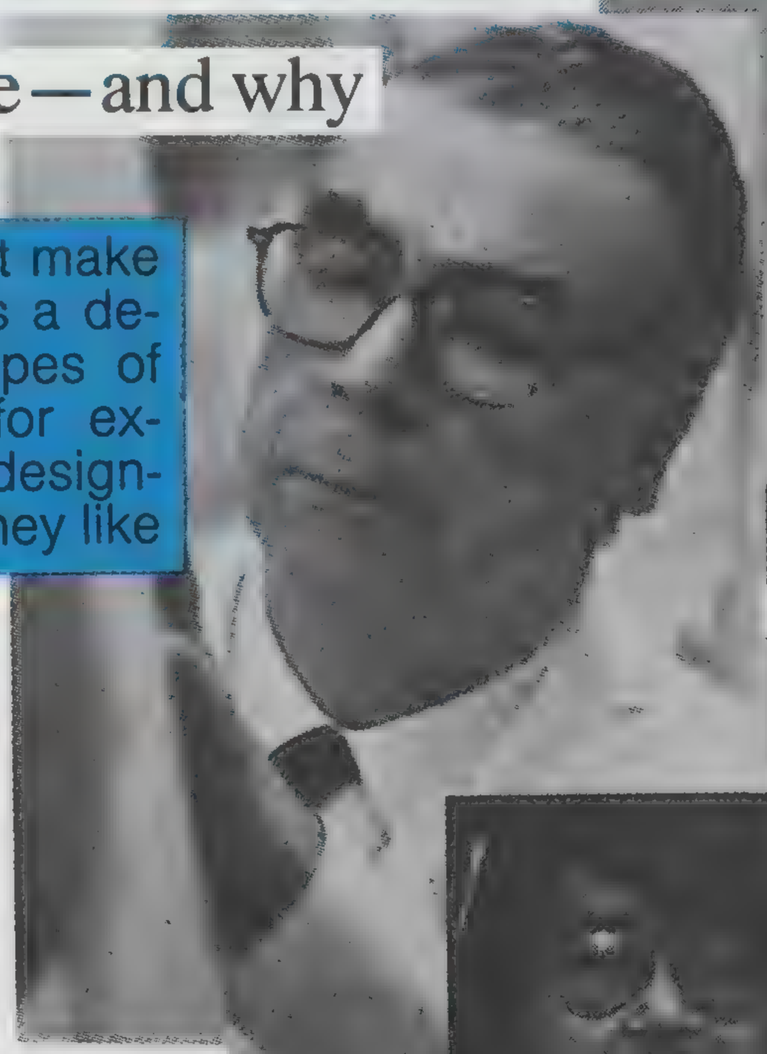
View

Designers other designers admire—and why

Perry Ellis likes clothes that make him smile, Halston admires a designer who dressed all types of women, Lagerfeld looks for extravagance . . . fifteen top designers tell you who and what they like

Continued


Coco Chanel


Balenciaga

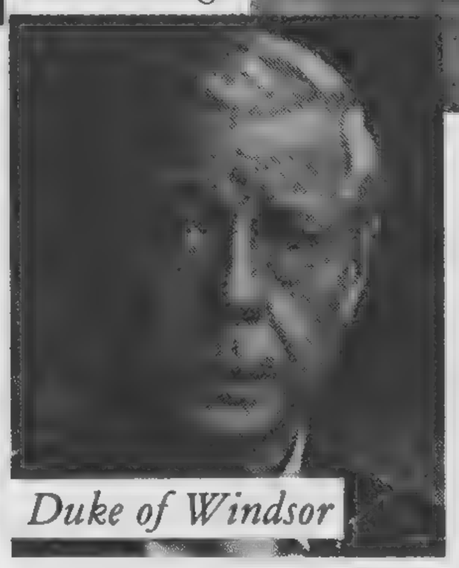
Vionnet

Calvin Klein

Kenzo

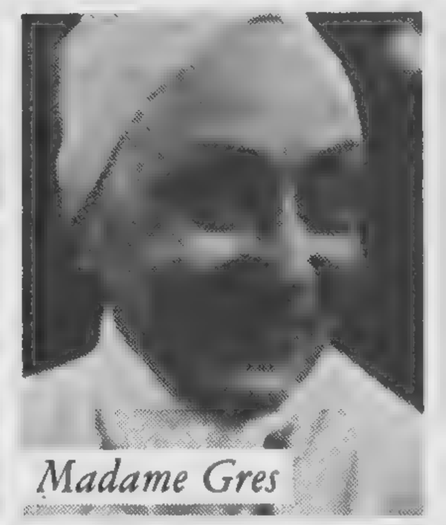
Adrian

Elsa Schiaparelli

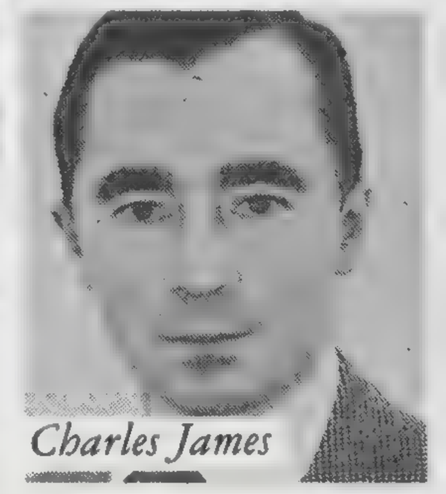

Duke of Windsor

Claire McCardell

Sonia Rykiel


Madame Gres

Poiret


Charles James

Geoffrey Beene: "I admired Adrian and Schiaparelli for their mad imaginations. It's not perfection that inspires—it's freedom and abandon."

Pierre Cardin: "Balenciaga. He expressed femininity in an extraordinary way."

Perry Ellis: "I love Kenzo's work! It's not part of a trend, and it doesn't look like anyone else. I like his lighthearted mood, the way his clothes make you smile, yet they're always pretty and feminine."

Hubert de Givenchy: "Mr. Balenciaga combined creative genius, a flair for the avant-garde, and a technique that has remained unsurpassed. He was the complete creator."

Halston: "Balenciaga. He knew that clothes have to be worn by real women with all types of figures, all types of life styles. I also admire Charles James. He was the first American to take clothes into an art form, making them very sculptural."

Norma Kamali: "I admire Madame Grès for her longevity and for her use of fabric, Adrian for his presentation, Vionnet for the way she used fabric, and Calvin Klein for showing the world that American women have style and a sense of fashion."

Calvin Klein: "Claire McCardell. She started sportswear; for me, she began modern dressing."

Karl Lagerfeld: "I admire Vionnet for the technique, Poiret for the madness, Chanel for a certain style, and Schiaparelli for a certain extravagance."

André Laug: "I admire Chanel for her feminine intelligence, for putting comfort and a woman's beauty first, for her search for perfection, and for her fidelity to herself."

Ralph Lauren: "I've been inspired by people, not other designers. The image of the Duke of Windsor, or Cary Grant, or Fred Astaire influenced me. Remember, I started out as a menswear designer, not involved in the old world of European design."

Mary McFadden: "I admire Balenciaga as an architect; Vionnet as an inventor, with her bias cut; and Adrian, for his use of embroidery and jewels for evening."

Jean Muir: "Sonia Rykiel. She sees women the way I do, although through the eyes of a different nationality."

Yves Saint Laurent: "I admire Chanel because she created not only a new direction for dressing, but a way of wearing clothes for our time which goes far beyond fashion."

Emmanuel Ungaro: "Balenciaga. He was nobility, dignity, silence. He maintained the idea of 'fashion' at a very high level. For him it was a statement—profound, deeply felt, thought-out."

Valentino: "I admire Chanel for her clairvoyance and for her courage to be herself."

("View" continued on page 214)

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PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

Summer answers...affordable McFaddens...the status accessory: music...dresses—"discovered" again

Options: It's a terribly attractive word . . . a modern word . . . probably an overused word, when it's used to describe our lives today. Women want options: in how they live, work, spend their time, in the way they dress. But do the options really exist? This summer, there are greater options in clothes, definitely: if you dress for the daytime, for the city, for work; there are more alternatives to summery pinks and pseudo-beachwear dressing. Designers have looked for—and found—other choices to a short summer season: what's come of this are lots of transitional pieces—in deep or dark colors, lightweight fabrics—that can be put together in different ways at different times . . . in summer, or anytime. Calvin Klein does it with cotton sweater fabrics, cotton or crêpe de Chine pieces in navy, wine, other darks. Anne Klein keys sportswear to three colors: black, white, grey—colors for anytime of day or season. You see, now, thin baby-whale corduroys, ancient-madder prints, "sweatshirt" dresses, linen-weight sweaters: all, other options, to strictly summer clothes.

"Other options—

to wearing

strictly summer clothes"

Option: a dress. Suddenly, this season, designers are starting to focus in on dresses, again, and they're offering us more choices: T-shirt dresses, chemises, short flouncy dresses, long evening numbers. In Paris, at the summer couture collections, the newest-looking "suits" were dresses topped with jackets: Saint Laurent showed crisp day dresses with jackets; Givenchy put knit camisole dresses under jackets. Why a dress? Says U.S. designer Jerry Silverman, "It's pretty, it's feminine, it's practical, it's economical. And the American woman's legs are the best in the world." Is it the year of the dress? It will be, if Silverman can work it. He's executive director of The American Dress Council, a new organization of over one hundred U.S. manufacturers and textile producers that's aiming, right now, to bring the dress back as an important element in a woman's wardrobe. In 1969, American retailers sold 365 million dresses; in '76, they sold less than half of that. Why? According to Silverman: We've been living in a sportswear environment, stores find it easier to promote sportswear sales, dress departments aren't well-enough defined or staffed. And yet, with all this, women still want dresses.

What keeps selling: unitards. What are unitards? They're seamless, long-legged leotards, sometimes with feet, sometimes with stirrup legs. Women are putting them under just about everything—jeans, skirt and sweater, blouse and pants—and they're putting them on as a one-piece substitute: no bra, no stockings, no other lingerie. . . . Status accessory of the moment? It's Sony's new stereo cassette player that's the size and weight of a small paperback book. You tune in to its top-quality sound with a super-lightweight headset; you hook the cassette deck onto your belt if you want to boogie, can have a pal plug in, too, to your tape. Ilie Nastase's been seen wired to one (for pre-tennis-game warm-ups); at Paris parties, guests move to their own headset sounds.

Great news . . . from Mary McFadden: She's just signed a life-long contract to design, in addition to her other collections, an ongoing series of silk crêpe de Chine dresses, quilted jackets, in Mary McFadden prints, with her trademark details, for Jack Mulqueen Ltd. These McFaddens will be accessibly priced.

A mood-changer: That's a single item—a pair of shoes, a bangle—that works some small, sneaky effect on the way we look . . . or look at our clothes. This spring, you can get the prettiest changes with shoes: with the new flats—good-looking moccasins, the lowest-heeled slides, flattest strappy sandals; with the new shoe colors—that are a little offbeat, but that have a great deal of charm: all sorts of purples, carnation pinks, dusty blues, pure—not washed-out—pastel suèdes. Other shoe delights? They're the neat bicolored spring pumps. . . . Mood-changer accessories? The switch can come from a surprising mix of color and texture: a Geoffrey Beene-designed rubber belt in chartreuse . . . a summer-dark quilted, woven-straw clutch . . . a grey-and-lavender snake belt. Transparency is being played off color in a flood of accessories: clear-plastic and red-leather belts, transparent clutch handbags piped in purple patent-leather, Lucite bangles teamed with bright-colored opaques. They're all made to be changes, pleasures: single pieces to turn your head around.—**KATHLEEN MADDEN**

Sonia Delaunay, fashion designer: that's one of the surprising new perspectives you get from the huge Sonia Delaunay retrospective exhibition organized by Buffalo's Albright-Knox Art Gallery and now traveling the U.S. Artist Sonia Delaunay died in Paris, last year, at age ninety-four; during her lifetime, she not only painted glowing geometrics and undulating bands of color but also designed: everything from fashions to fabrics to playing cards to automobile interiors. She was one of the first to take modern art off the wall . . . and put it in people's hands, at their feet, or on their backs, as fashion. Says Robert Riley, Director of the Design Laboratory at New York's Fashion Institute of Technology: "She was well ahead of her times. In the 'twenties, Sonia Delaunay's clothes were considered somewhat interesting. In the 'sixties, prints were almost all Sonia Delaunay-inspired." Was she a prophet? She once complained of clothes "too narrow or too short or too long, and the skirt is not adapted to walking but walking to the skirt, which is nonsense." Her solution: "Contemporary fashion ought to start from two principles: vital, unconscious, visual sensuality on the one hand, and the craft of fabrication on the other." Sonia Delaunay wrote these words in 1931.

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HOW TO GET THE MOST OUT OF YOUR LOOKS, YOUR HEALTH...

YOUR SUMMER

As you get to April, a lot of things begin to change: the weather, the light, the kinds of clothes you're starting to see in the stores. And the kinds of clothes you're starting to wear—or not wear: as you begin shedding all the heavy, concealing layers of winter. Now, you're coming to clothes that reveal what may have been hidden—even from a scale—for months on end. Summer has a way of making us aware of things we should be aware of all the time . . . it always has.

What follows—naturally—a shift of attention to the body, a preoccupation with fitness. But where there's a difference this April—the result of changes that have been going on for a while—no one is talking about "overnight summer shape-ups" or even of "summer" fitness programs. Instead, it's fitness, period . . . fitness for life, and it takes a long-term, not a seasonal, commitment to make that happen.

There's the realization—well-established by now—that good looks and good health are inseparable and apply in any season. You may see it more in summer, but there's a different, greater demand for fitness now and it's the same year 'round. And for a good reason: there's a different, greater demand on American women today and that's the same year-round. Our lives are more active, more complicated. Where fitness is concerned, it means there's a new emphasis on strength and vitality, on a healthy dynamism, and on a very real, very accessible attractiveness. All of them being working elements in a modern working life.

Another change in our perception: the realization that we can, with the right expert help and the right motivation, make fitness on this deeper level a reality. And what you need to know to do that is the subject of a special twenty-eight-page report later in this issue.

The same kind of reality, the same changes are reflected in fashion; changes that take into consideration this modern active life style. Summer is no longer—if it ever was—a season of nothing but maillots, T-shirts, and shorts; a time of endless sun, games, and leisure. Summer or no summer, you're in a city, you're working, you're traveling, you're doing all of the above, and the first—the biggest—need is for clothes you can rely on in a day-to-day sense. Clothes that are more pulled-together, more "dressed." Clothes you can depend on, no matter what.

And the first thing you're going to want this summer—the thing you can count on most—is a dress. Cool. Uncomplicating. A dress that's as easy as a shirt-and-skirt. But much softer, with much more presence. And a lot more charm: dresses that are in wonderful deepened colorings, dark without being "heavy." Sometimes in a tiny print, or in a sophisticated mix of contrasting prints, or in madras-like stripes, as well as in solids.

But the most inviting aspect: the way a dress now focuses in on the body. With a definite waist. With sleevelessness or soft, short sleeves. With a bare halter top. And—it's an unmistakable difference—with a shorter, knee-grazing skirt. It's a look of legs, it's everywhere, and it's a very beguiling change.

There's a softer, more feminine approach to a suit—another key in everyday dressing. A new suit that went throughout the couture collections and symbolized more changes to come. A suit that's softened by a beautiful blouse; in itself, a tip-off to the whole mood of the season. A blouse that's lacy or glittered, but in a very low-key, very attractive way. Or a blouse that's a little bit barer. And with it, a shorter skirt—tulip-wrapped, uneven at the hem—in some way your eye always hits the leg . . . and the shoe! One of the delights in this way of dressing: there's a versatility that goes beyond the obvious appeal—these are clothes that move easily from late day to evening, from city to city. It's the kind of suit dressing that a lot of women will get a lot more out of . . . and it's just beginning.

Something else to count on this summer: sweater dressing, as the whole idea of knitting continues for another season. Now, a cotton knit sweater cropped at or above the waist, with the prettiest detailing in the sleeve or shoulder. A sweater to wear for day instead of a silk shirt—tuck it in a pair of pants, add a colored leather belt, a good-looking shoe—and you're as "dressed" as you have to be . . . and you're dressed with style. At night, the story shifts to a slightly more ornamental, more offbeat sweater—one that has the instant lift, the extra edge of an accessory.

This summer's newest top—replacing a T-shirt—is a polo shirt. It's a look, a neckline you'll see translated a dozen different ways—whether it's the top of a two-piece dress or a top on its own. What's unexpected: there's a "polo shirt" in metallic stripes, in sequins, in sequin stripes, in knit with an eyelet collar—it carries softness and sports dressing in a new direction.

The active/outdoor side of summer dressing has always been easy. Provided you start shopping in April, there are no shortages of bathing suits or hacking-around-in clothes. It's just that this summer those clothes are that much more appealing. For one thing, there's the coloring—this is where bright colors come into play and where you see the polish of white. The brightest colors anywhere in the new maillots: turquoise, red, violet, yellow, blue, green—combined in stripes, in geometric designs, often with iridescence. It's color that not only catches the eye, but accentuates the body—outlining, playing up every curve.

The other thing to know about casual dressing this summer: you see the same softening of edges, here in unexpected ways. In the look of a camisole—bare and lacy—worn with the contrast of sharp cotton trousers. Or straight-legged cotton drill pants in soft shades of blue, pink, violet, with little matching-color tops. All of the casual pants this summer—from longer, short shorts to wide mid-calf culottes to soft harem-like pants, elasticized at the waist and cuffs—look best, look charming, with a top that's bare and small.

Summer is, by nature, a lighthearted season: one in which serious "fashion statements" give way to delightful "effects." And this summer, the effects—the choices—are endless. There are spectacular effects for evening, for big evening, in romantic organdy and organza dresses, flounced, ruffled, in black and jewel-bright colors. . . . There's the very real effect of color in small, special pieces—a sweater or hand-painted crêpe de Chine T-shirt to play through a wardrobe. . . . But you get the most in the way of effect, when you get to accessories. In jewelry, with a combination of color and unexpected texture—the perfect combination with darkened and neutral day clothes. Colors in lightweight, translucent plastics and hand-carved wood, in iridescent metallic mesh. In a bag, that combines woven matte and patent leather in contrasting strong colors. And in shoes!—we've been talking about them for months—about the coloring, the innovative design. Now, with warm weather and leg-baring skirts, more shoe news in the way of terrific strippy, flatter-heeled sandals . . . and more terrific color.

There's nothing complicated about summer. The whole secret: having a good base—i.e., a base of fitness—and having a couple of things you can depend on. From there on, it's all in the special effects and how you use them. Beginning on the next page, a look at the ways to do that best . . . a look at the way everything starts to come together in fashion and beauty for summer '80 . . .

LEGS! LEGS! legs!

Wherever you look—
New York, Paris—you see
a new, feminine turn to
dressing. A new softness.
And, wherever you look,
you see...legs! Starting
here with this new breed
of dresses. Thoroughly
modern, body-focused,
tuned to the way you live,
the way you want to look

Sum-up of the change: this Calvin Klein dress. It could be the support system for all your daytime dressing this summer. For easy evening, too. There's the top that's neither a blouse nor a jacket but does the job of both (about $180). The fuller, cooler skirt (about $160). And there's the most sophisticated working out of mixed prints that we have ever seen. In silk crêpe de Chine. Saks Fifth Avenue; Kaufmann's; Montaldo's; Hudson's; Dayton's; Bullock's. These eight pages: hair, Louis Alonzo of Pipino-Buccheri Salon; makeup, Alberto Fava. Photographed in Miami, Florida, at a house by the Coral Gables architectural firm Arquitectonica. Accessories, next to last pages.

Denis Piel

LEGS! LEGS! LEGS!

The hardest thing to find: a good look for days when you have to be "pulled together," moving fast—and it's hot. The answer this season: a soft, "leggy" dress

For instant "cool," instant charm, Geoffrey Beene's linen dress, opposite, uncomplicated as a child's. Beene Bag. About $220. Saks Fifth Avenue, NYC; Nan Duskin; Montaldo's; Balliet's; Bonwit Teller. The finish of a dress, right, but basically a small knitted cardigan, a circle skirt. Marie Gray for St. John Knits. Acrylic/linen. About $310. Saks Fifth Avenue; Jacobson's; Dayton's; Woolf Bros.; I. Magnin; Frederick & Nelson. Accessories, last pages .... Beauty Note: More instant "cool"—Swank's new, light, floral fragrance, Flora Danica.

Denis Piel

The difference when Ralph Lauren takes a T-shirt and skirt seriously, opposite. Does it in muted colors; the cotton top shoulder-buttoned, tucked (about $29); the linen skirt ribbon-striped (about $178). May at Bloomingdale's; Bamberger's; The Ralph Lauren/Polo Shop, Coconut Grove, FL; Marshall Field's; Harzfeld's; Bullocks Wilshire. . . . For evening, left, Calvin Klein's wrap dress. Bare, easy as a sundress, in the softest cinnabar silk, the surprise of a violet underskirt. About $300. Bloomingdale's; Saks-Jandel; L. S. Ayres; Famous-Barr; Balliet's; Robinson's, California. Accessories, next to last pages. . . . Beauty Note: Another touch of sophistication: try a man's scent—Ralph Lauren's Chaps, for instance.

LEGS! LEGS! LEGS!

In the summer, when you're leading a country/city life—dresses with a sense of sophistication, casual shapes . . . bareness that has nothing to do with the beach

LEGS! LEGS! LEGS!

Key to these looks: the kind of "finish," the kind of appeal that would help you feel on top of any situation, any day, in any city in the world

The lines are narrower, controlled, and there's crispness. But it's never hard-edged. Opposite, Adolfo's two-piece harlequin print silk with clean-cut collar and cuffs, a black wool cardigan you don't see. About $825. Saks Fifth Avenue; John Baldwin; Balliet's; Neiman-Marcus; I. Magnin. . . . Or, the "nothing-extra" refinement of Halston's cap-sleeved jacket and slim skirt, right. In polyester/rayon, about $300. Halston Originals. Saks Fifth Avenue; John Baldwin; Lillie Rubin–South & West; Jacobson's; and all Halston Boutiques. Accessories, next to last pages. . . .

Beauty Note: For the look of "finish" in make-up: a lipgloss over lip color. Opposite, Frances Denney's Glazed Teaberry Gloss over Moisture Silk Shantung Rose.

THE NEW ALL

In the couture collections, there
was a move in a new direction.
It wasn't everywhere. It wasn't
the whole story. But it was...
a breath of fresh air. After seasons
of extremes and exaggerations, a way
of dressing emerged that was clearly different.
With nothing retrospective about it: no overdone,
squared-off shoulders; no too-short, too-tight jackets;
no nipped-in waists. Nothing tough in either the tailoring
or the fabrics. Nothing excessive or elaborate
in the way of ornamentation.
Instead, in the best collections, you find a whole new category
of "in between" dressing for late day/easy evening...dressing
with new options. All of them, softer, subtly feminine. Clothes that
give you a feeling of being dressed without being overdressed;
that provide a definite change from day without resorting
to big evening theatrics. And, whether it's a new soft version
of a suit with an unexpected and beautiful blouse, or the eye-catching
flirt of a new dress, these are clothes not easily typecast. But they
share an immediate appeal, a modern sense of attractiveness and versatility.
Quickest tip-off to that appeal: the look of legs—it's everywhere
and brings a new raciness to fashion. That's the beginning. What follows
on these fourteen pages, all the differences to keep your eye on now...
the new elements in fashion that suggest certain changes—and delights—to come...

URE

...SOFT
...SPIRITED
...LEGGY!

Andrea Blanch

YVES SAINT LAURENT

Keep your eye on the legs. . . the beautiful blouse . . . on this very feminine, very soft approach to being in a suit—it's what the allure is all about! *Left*, his one-button black alpaca suit, with its seductive little grosgrain gilet in black-and-white (still key Paris colors) . . . its leg-revealing white skirt. Jacket and gilet, Grendel fabric; skirt, Dormeuil fabric. *Right*: Another level of dressing at sophistication in the contrast of a black wool gabardine suit—with an easy, gold-buttoned jacket and wrap skirt—and his matching gold sequined camisole, chiffon shirt with gold pocket handkerchief. A very low-key but very unmistakable glamour. . . . Unseen, but unmistakable glamour: Y fragrance by Yves Saint Laurent. These fourteen pages: hair, Edward Tricomi of Pipino-Buccheri Salon; makeup, George Newell. Accessories, last pages.

YVES SAINT LAURENT

A dress to convince nonbelievers,—young, flirty, ready-to-move. His new long-torso shape, here in black-and-white flower print crêpe de Chine, with one soft, bias asymmetric flounce, side-draped and tied. Of Abraham silk. Alligator luggage, Pascal Morabito, Paris. Photographed in a Paris apartment, interior design by Andrée Putman.

No question, there's a kick to these clothes. Dresses that are feminine, charming but without any languid lace-and-ruffles kind of romance. The difference: in the remarkable prints, in a new finish. And in a look that's all legs!

Andrea Blanch

UNGARO

Brilliant, blatant colors set the tone—the style—for a very modern way of "dressing." The easy-fitting jacket—longer, looser—in vivid turquoise wool edged in black grosgrain. Over his one-of-a-kind special print: giant tulips scattered on black silk jacquard crêpe de Chine—a shorter leg-showing wrap dress, with bright red kidskin belt, sheer black chiffon at the neckline . . .out-and-out Ungaro bravado! Gandini fabric. Photographed at Ungaro, Paris. Accessories, see next to last pages.

"Dressed" now has
a wider range, a whole
new attitude. There really is
a perfect "little dress"—
soft, charming, and very upbeat.
And there's a suit as soft
as the dress—and the star
of the suit is the most
beguiling blouse
you've ever seen

COUTURE SIGNALS

GIVENCHY

. . . does a "little dress," *left*. All scallops and flirt, and larger-than-life purple/yellow pansies on a navy ground. In a season of prints: a winner. The finishing touch: a matching silk georgette scarf (Beauclair). Photographed in a Paris apartment, interior design by Andrée Putman.

YVES SAINT LAURENT

There's more to this suit, *right*, than the sensuous, curvy bolero, the tulip-shaped skirt. There's the feeling of femininity, the gentle turn to it all, the delight in just wrapping and tying the beautiful blouse behind your waist. Suit, Gandini wool gabardine. Blouse, Abraham silk crêpe de Chine. Details, accessories, next to last pages.

Andrea Blanch

There's assurance
in the new jacket dressing.
And polish.
But nothing tough,
structured, hard-edged.
Whether you go
for a suit-suit or
jacket-and-dress—
it's always soft,
understated,
low-key

GIVENCHY

A white gabardine suit
to wear over and over:
the jacket not-too-fitted,
not-too-short; a knee-
grazing skirt; the impact of
a black/white camisole in
his key-look geometric
stripe. Suit, wool by
Dormeuil. Camisole, Racine
jersey. Photographed in a
Paris apartment, interior
design by Andree Putman.

UNGARO

The most modern take on "put-together": a long, easy white wool ottoman jacket, black-satin edged; over a black/white/red silk crêpon chemise with a pretty little ruffle, a red satin cord at the neck. Fabrics by Gandini. Photographed in the foyer at Ungaro, Paris. Details, accessories, next to last pages.

Andrea Blanch

You'll see a pyjama
with a new sense of femininity,
a subtler approach
to bareness.
...And a suit with couture
finesse and style—
a strictly American
point of view

VALENTINO

For the woman who, on certain evenings, wants the option of a pyjama—Valentino's appealing black silk crêpe. With his signatures—an organdy choirboy collar, cutouts of black chiffon on the sleeveless top, the trousers. Fabrics, Taroni/The Ideacomo Group. Photographed in a Paris apartment, interior design by Andrée Putman.

HALSTON

What American women want from a suit: not only an attractive, finished look—they want performance. And that's what Halston delivers. His suit starts out with an assured "look" that goes from early morning to easy evening. But the pieces are thought-out, edited. The easy double-faced white wool jacket would work over anything you own. The white silk/wool jersey T-shirt top and the navy wool gabardine skirt are equally mobile. By Halston Made-To-Order at Olympic Tower, NYC. Photographed in the courtyard of the Plaza Athenée Hotel, Paris. Accessories, next to last pages.

Andrea Blanch

ANDRÉ LAUG

A more relaxed, a different way of being in pants—and still being "dressed"—at night: André Laug's soft silk crêpon pyjama in a beautiful black, ivory, and purple floral print, with a violet, beige, and ivory "caviar" tweed silk knit pullover. Gandini silk. Woven evening bag by Fendi. Photographed in the M.A.F.I.A. offices, Paris.

Day or night, there are new ways of dressing in pants— feminine, easier, non-excessive... they share the mood of the season

MILA SCHÖN

A sharp, racy line for day—Mila Schön's navy wool gabardine pants suit with an easier jacket. And always—a beautiful blouse—here, in front-tucked white linen.

Photographed at the new Forum des Halles in Paris. Accessories, next to last pages.

Andrea Blanch

DIOR

Marc Bohan's soft-falling 3/4-length white wool coat and soft-edged grey herringbone wool pants suit with a longer jacket. Underneath, the all-out charm of a blouse: in pale-grey silk façonné chiffon, from the white Eton collar and cuffs to the grosgrain ribbon tie. Coat, of Besson fabric; suit, Gandini fabrics. Photographed at Dior, Paris.

There's a certain femininity—a refreshing out-and-out prettiness that starts with an exceptionally beautiful blouse... with the cut and feel of a trouser suit that lets softness come through...

Andrea Blanch

VALENTINO

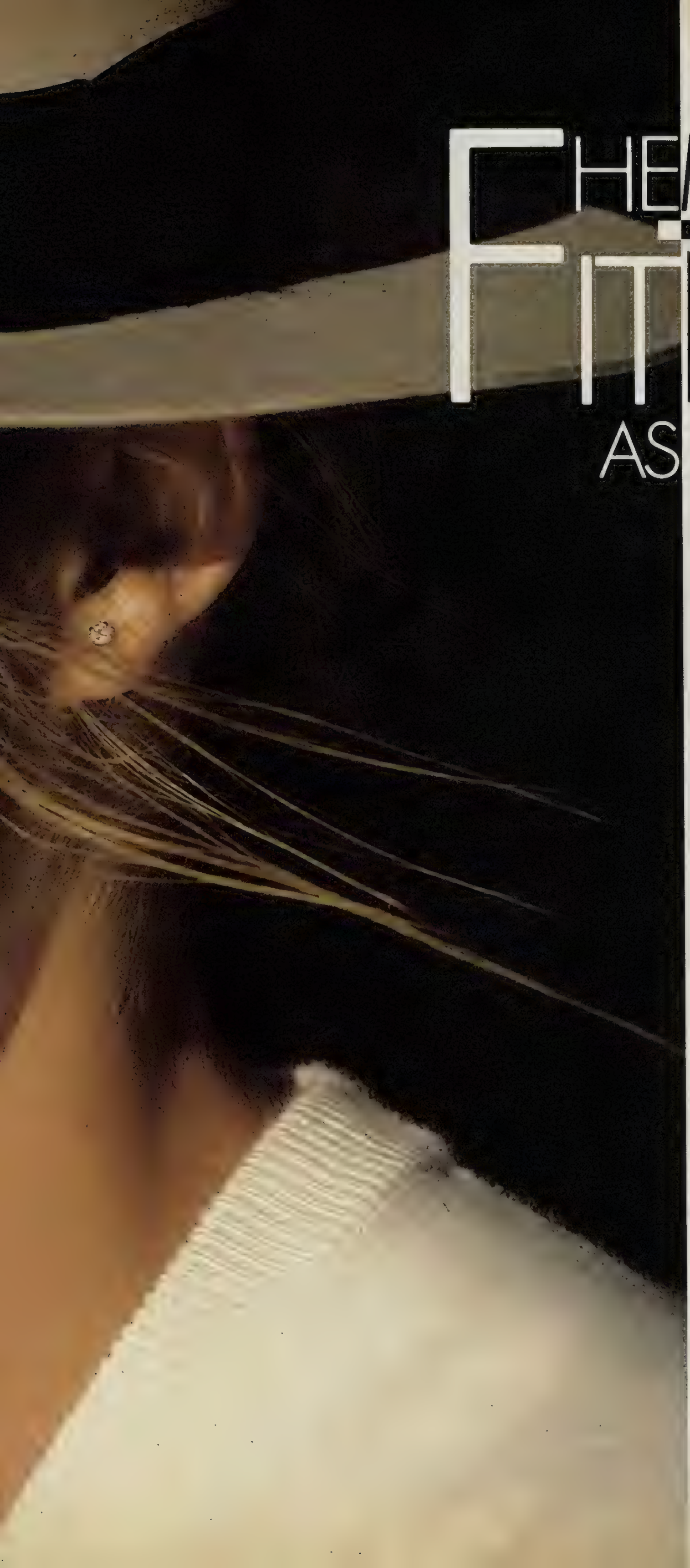
Tip-off to a whole new mood:
instead of a shirt or a sweater,
a beautiful blouse . . . every time!
. . . *Near right:* Valentino's ivory silk
georgette with front-tucking and a
Chantilly lace collar, a ribbed white
wool longer cardigan-jacket and
white wool gabardine wrap skirt.
Blouse, of Braghenti/The Ideacomo
Group fabric; jacket and skirt,
Gandini fabric. . . . *Far right:*
Running throughout his collection—
a blouse with a touch of
unexpected bareness . . .
Valentino's thin white wool gauze
blouse, slashed in the back, filled in
with sheer silk organdy, and white
wool gabardine trousers. Blouse,
Lucchini fabric; trousers, Gandini.
All details and accesssories, see
next to last pages. Photographed at
Longchamps Racetrack, Paris.

You can do it too . . . maybe not kick as high as Mariel Hemingway, *right*. Or run a marathon as fast as a Grete Waitz. But you can take your looks and your health into your own hands and make a significant, lasting change. And in that fact is the biggest difference in our approach to health and beauty today. Where it starts: with the realization that the two are inseparable, a whole that's greater than the sum of its parts—losing five pounds, working off an inch or two can be short-term dividends; but they're not long-term goals. What is: taking care of yourself. Being, in effect, your own expert. How you do that is the subject of this special twenty-eight-page report.

And that expert knowledge is more important than ever today. The reason—the more active, more complicated lives all of us are living. There's never been a greater demand to be "at your best." But the rewards have never been greater. There simply is no substitute for the confidence, the special delight generated by being in condition; it's self-perpetuating, energizing, and thoroughly addictive in the best sense of the word. Just look at Mariel's smile. The story behind it, starts on the next page . . .

THEN

EW WOMAN



MARIEL HEMINGWAY: FITNESS AS A WAY OF LIFE

Seventeen years old and already Mariel Hemingway has won moviegoers' hearts and critics' acclaim—most recently, for her role in Woody Allen's *Manhattan,* in which she emerged as the voice of innocent wisdom in a world of mixed-up adults. There is an immediacy, a physical sense of self-confidence about her, on—and off—screen. One reason: the healthy, active life she's always lived in Sun Valley with a strong emphasis on fresh air and fitness. So it comes as no surprise that Mariel will next be playing a contender for the Olympic pentathlon—and not faking the workouts, either.

Though she's always been a sportswoman, Mariel made up her mind to get into championship shape to make the film more realistic: "I wouldn't want to play the role unless I could really do it." So, six months before rehearsals and shooting, she began daily workouts at home in Idaho with fitness consultant Willy McCarty. The goals: increasing strength and stamina, adding muscle mass, maintaining flexibility. Cherished signs of progress: heavier weights, lower times, a discernible difference in muscle, a new feeling of competence.

After the movie—in the making now, slated for release sometime next winter—Mariel's daily routine will once again be that of an actress, not an athlete. Even so, she's determined to keep to her conditioning regimen, at some less intensive, "maintenance" level. "It won't be my whole life as it is now. But it's inspired me to do it always."

Mariel's beauty regimen: the most basic skin care, frequent shampoos, minimal makeup, sunbathing never—she gets enough healthy color working out outdoors. For gentle cleansing, soothing after a long afternoon in the sun—she swears by Noxzema Skin Cream, the extent of her treatment program. On these eight pages: Hair by Howard Fugler, makeup by George Newell.

John Stember

Day one, six months ago: Mariel, who is 5'10", weighed in at a lean 125 pounds and—more significant—14 percent body fat. (The average woman in the U.S. has 32 percent body fat, the average *healthy* woman 22 percent, and the average healthy man 15 percent.) Because most Olympic-level athletes have only 4-8 percent body fat—less fat, also more muscle in proportion—Mariel and her coach decided on an exercise regimen that would add muscle mass as the best for looking her new movie part. And, inevitably, exercise this rigorous along with a sensible diet reduces fat as well, which also worked in Mariel's favor—the less fat, the more clearly defined the muscles. Two months later, her body fat measured 11 percent; now, 7.6 percent. Her diet, though meatless and sugar-free, is hardly low in calories: "My favorite meal of the day," Mariel laughs, "is breakfast—breakfast, lunch, dinner and snacks." She considers exhaustion healthy, part of the conditioning process—not cause for discouragement.

Mariel sleeps ten hours a night, goes to bed early, gets up before dawn—"I like feeling I'm the first one up in the world." Between scheduled activities during the day, she takes a quick shower—lukewarm, with an ice-cold rinse—to recharge.

"It happens slowly, and it's not any one specific muscle—but all of a sudden you realize something is easier than it used to be. The effect over a long period of time is strength and a feeling of confidence."

According to Mariel, working out with a coach is very different from working out alone, and determining which is better for you comes down to knowing yourself: "I like being in shape and doing it for myself, and that sometimes gets me more jazzed up than having somebody else there making me do it. But in this case, I really needed a coach to pace me, to teach me to work with the weights because I don't know the technique."

Does she take pride in her new muscles? Mariel giggles. "You do sort of get into them—you become real conscious of them, but not in a vain way. You can see them get larger, they feel stronger. It's exciting." Mariel's hooked. "The feeling of fitness is the fun of it. I've always gone running, horseback riding, skiing, always gotten a lot of exercise. But I never really knew how to do it right, and I never really enjoyed it until now."

MARIEL'S TRAINING SCHEDULE

	MONDAY WEDNESDAY FRIDAY	TUESDAY THURSDAY	SATURDAY SUNDAY
7-9 A.M.	at the training hill—running	at the training hill—climbing	races, bike tour, tennis, racquetball, horseback riding
9-10 A.M.	quick cool-off swim	sprints, agility drills	
10-12 A.M.	weight lifting		
	lunch		
2-4 P.M.	swimming		
4-5 P.M.	stretching	biking	

Mariel does push-ups, right, and weight lifting as part of her afternoon workout—the routine may vary from one day to the next, but the goals are the same: Strength. And flexibility—Mariel has, with the help of her coach, devised a regimen of thirteen stretches to keep the muscles she's working limber and responsive.

John Stember

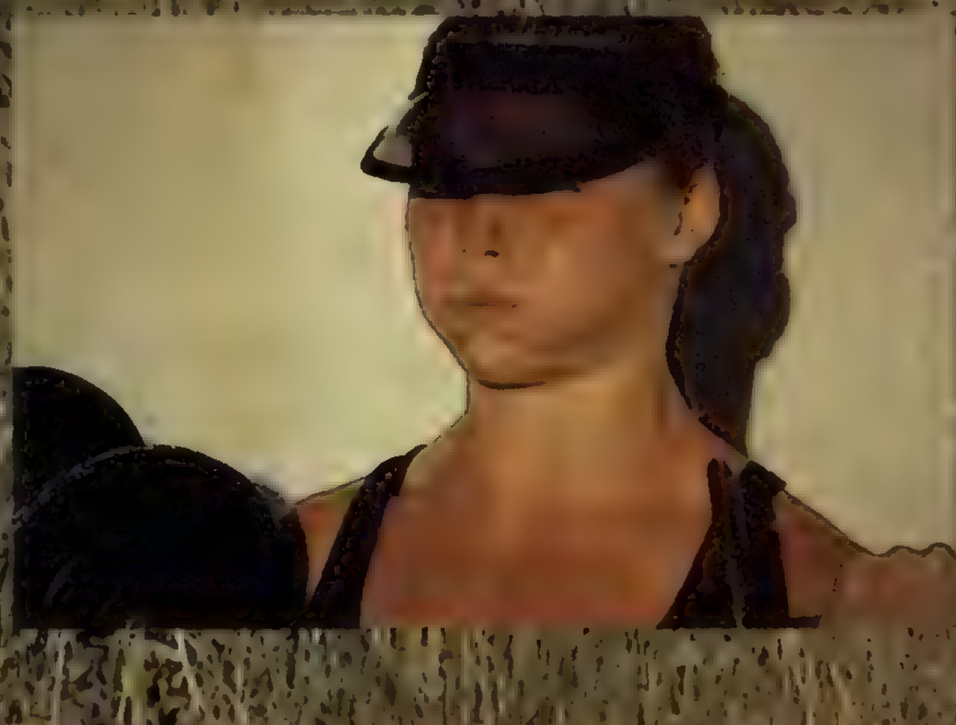
MARIEL HEMINGWAY

HEALTH & BEAUTY

80¢

HEALTH & BEAUTY '80

MARIEL HEMINGWAY:



Positive thinking that works (for proof, look at Mariel): Willy McCarty's, when it comes to fitness and exercise. As fitness consultant at The Clubhouse in Sun Valley, Idaho, he "teaches people how to use exercise to get healthy." First step is a thorough physical evaluation—checking pulse rate, measuring lung capacity with a respirometer, weighing in underwater to determine body-fat percentage.

The muscle-building curriculum he's devised for Mariel consists of: Weight lifting for arms and legs, all over, concentrating on specific muscles, "strengthening them to shape the body according to the way you want it to look. Body building is really the art of applying muscle." Cardiovascular conditioning—running, hiking, climbing up what Sun Valley residents refer to as "the training hill," surveyed by a local civil engineer who has also calculated, according to body weight, how much effort and oxygen are required for the run to the top, how much blood is pumped in the process. Willy calls it the only "outdoor laboratory" of its kind, a natural setting in which people can put themselves through paces ordinarily confined to indoor equipment like treadmills and stationary bicycles. And the view along the way is worth the workout.

"You can be whatever you want to be, all it takes is work. But we are not limited physically."—Willy McCarty, fitness consultant and Mariel's personal coach

Willy's regimen for Mariel also relies heavily on biking, swimming, racquetball, tennis, horseback riding—sports she's always loved—on the grounds that enjoyment is the best motivation. "Exercise really is addictive," Willy explains. "We've all had a taste, all felt that high and wanted it again, but generally we don't find a way to keep it going until we're hooked."

The only realistic way to undertake a fitness program: slowly and gradually. "You need patience and time. It's something you want to do for the rest of your life, not something you want to do to slim your butt. . . . And I suggest you get help—read a book if that's your way of going about things, get someone to go with you. Incorporate a little exercise into your routine and keep it up—then, when that much becomes comfortable, you can add more."

Mariel runs the "training hill," big picture, every morning. Insets, Mariel lifts weights—twenty pounds each—practices breathing under Willy's supervision for building muscle selectively.

John Stember

MODER

Don't be moderate about moderation. To live the active, fast-paced life of the '80s woman, you've got to balance your responsibilities—to job, to family, to friends—with intelligent concern for self: your looks, health, energy, and stamina. Here, and on the next four pages, advice from top experts: how to keep your body in superb shape and your life in workable order—without col-

WHICH COMES FIRST—CAREER, FAMILY, YOUR OWN GOOD HEALTH? LEARN TO BALANCE THE TIME/ENERGY

tradeoffs

BY PHYLLIS E. LEHMANN

Most women are juggling at least three balls in the air all the time: self, job, family. There is a chance that one may drop occasionally; but, if you are any good at all, you try to keep the balls in balance or at least from colliding, say Barrie S. Greiff, M.D., psychiatrist to the Harvard Business School, and Preston K. Munter, M.D., psychiatrist to the Harvard Law School, in their book *Tradeoffs: Executive, Family and Organizational Life*, which NAL Books is bringing out later this month.

Tradeoffs involve giving up something desirable for something that, at least for the moment, appears more desirable. But it is impossible, these authors say, to make tradeoffs that will keep life in perfect balance, no matter how hard you try. In routine tradeoffs, one area of life dominates for only a short period. A business trip or overtime at the office gives the job temporary priority over family and self, for example. It is when tradeoffs are consistently made in one direction that you are asking for trouble in the other two areas. "The key thing is to think three-dimensionally, and then act on it," according to Dr. Greiff.

Keeping all the balls in the air at once is especially difficult for women, because, like it or not, they must deal with a separate set of realities. "A woman must inevitably account for the real or possible conflicts in her life between work and family," the authors say. "And that is true even if she is not married and the family is simply potential. No one asks a man how it feels to be a successful executive and at the same time to deal with the problems of being a husband and father. But everyone puts that kind of question to career women. . . . 'My husband travels' is not met with the same raised eyebrows as 'my wife is away on a business trip.'" Many women feel their career goals are limited because they are forced to make choices between work and family that men don't have to make. Because society supports the man in his work role, he can more easily accept job-family tradeoffs favoring his job over his family.

Working women face several other critical tradeoffs:

• **Independence vs. dependence.** Work is looked upon as a sign of independence for women. But in return for economic rewards and personal satisfaction, many women must trade off a certain amount of freedom for dependence on the whims and schedules of others. Especially for the woman who has not worked for years, going back means giving up to some degree the right to make her own decisions, to coordinate her own time, and to take time off for such things as accompanying her husband on an attractive business trip.

• **Health risks vs. "immunity" from stress disorders.** Women who are extremely busy and committed in a number of directions may also be trading off their health. As women move into the executive suites, they may be giving up some of their "protective immunity" against the stress-related disorders men are up against. "Female executives," say Drs. Greiff and Munter, "are going to have to learn early in the game how to pace themselves, to have periodic physical examinations, to moderate their use of alcohol and drugs."

• **Successful career vs. intimacy.** Many women today, along with men, can appreciate the origin of the word "career"—from the French *carrière,* which originally meant a racing course. With a dual-career couple, both partners may be running on the fast track. Both may be on tight schedules, both may travel, and both may need to relocate in order to advance their careers. But they also are apt to have good incomes and derive considerable self-fulfillment from what they do. Their work is more than a job; it's a major commitment outside the home. The tradeoff may be a loss of intimacy with each other and with their children. Some couples postpone having children or forego a *(Continued on page 315)*

ATION *all the way!*

lapsing or overdoing anything. You'll learn about self care in health, which includes expert checkups, two kinds of exercise, a diet that's balanced in a new way, protection for your skin against the sun, and a family-planning method that's safest for you. And you'll learn the trick of having what you want most, by trading off life's non-essentials for those experiences that bring the deepest joy and the greatest satisfaction.

YOU/EXPERT: NEW HEALTH TEAM

By William Bennett, M.D.

You get your best health care from a team that always has at least two members. One of them will be a doctor, nurse, educator, or other expert on disease and treatment; the other, newest, member is always you.

● **Preventing illness** is possible, worthwhile, and often pleasurable. Recent medical research has shown that a few preventive measures pay off especially well in extra years of healthy life.

1. *Quitting smoking* is certainly the main one.
2. *Driving safely* is at least as important. Car accidents take nearly as many years of life as either cancer or heart disease.
3. *Drinking moderately* follows.
4. *Eating regularly and moderately*, following a diet low in animal fat, and *exercising regularly*, are less well established but probably important.

● **Detecting disease** before it is symptomatic and at a stage when it is most likely to permit arrest or cure is also important. Recommendations vary, but the gist of current thinking is that, if you don't see a doctor for any other *(Continued on page 314)*

Vitality and long life depend on you; learn now what you can do for yourself with MDs' help

EXERCISE

TO BE FIT, GET STRONG

BY JANICE KAPLAN

Being shapely isn't necessarily the same as being in good shape. You can be a model-perfect beauty and still have weak muscles, limited flexibility, and an inefficient cardiovascular system. The opposite is less likely to be true. If you're fit, you usually look it. Your body functions smoothly and your energy level is high. Getting into good shape may be the single best thing you can do to improve the way you look and feel—now and in the future.

There's no one exercise that can make you fit. The key is putting together a balanced program that you follow consistently. Improvement occurs gradually, and what really matters is where you are at the end of the year, not at the end of a week. If you overextend yourself in the beginning, you run the risk of injury or, at least, of mentally defeating yourself and quitting. Whenever you think of exercise after that, you'll think of pain. But working hard enough to get yourself in condition doesn't require going through Marine boot camp. "Think of it this way," says Michael O'Shea, the director of the Sports Training Institute in New York City. "You can start today with one sit-up, one push-up, and one jumping jack, and repeat that every day. Next week, do two of each, and add one more each week. That's not very hard, and at the end of the year, you'll be doing fifty push-ups, fifty sit-ups, and fifty jumping jacks. That's better than burning yourself out the first week and spending the next fifty-one doing nothing."

Most experts agree that true fitness comes in threes—it's a combination of strength, flexibility, and aerobic power. After all, are you fit if you can run a marathon but don't have the arm strength to do a chin-up? Or if you have a body-builder's muscles but can't touch your toes? No one part of the triad is more important than the others. "When we test people here," says O'Shea, "the men usually have good upper-body strength and poor flexibility. Women do well in flexibility and test weaker in upper-body strength. It's a good idea to concentrate on the area where you're least skilled."

The increased body consciousness of the 1970s led many women to doing aerobic exercises—those all-over conditioners like running, swimming, and bicycling that are good for the heart and lungs. The most ignored portion of their fitness triangle was strength. But that's about to change, because for women in the '80s, the new word is: *muscles.*

"I think we're about to see a real *(Continued on page 311)*

STRETCH: STRESS-PROOF YOUR MUSCLES

No matter what other exercises you do or don't do, there's one kind that you can't afford to skip. Stretching. Long, slow, gradual stretches serve many purposes. If you're generally active, they keep your muscles loose and supple so that you're less likely to suffer from strains, tears, or pulls. But, if you don't participate much in sports, stretching can be even more important. Muscles that aren't used tend to shorten and get tight, which means that your range of motion is limited and your movements become graceless and stiff. Regular stretching can prevent that.

The most common place in which women lose flexibility is the back of the calves. According to John Marshall, M.D., the head of Sports Medicine Service at the Hospital for Special Surgery in New York, women and men become less flexible as they get older. But age is only one factor, and tightness in the heel cords and calf muscles is most often a sign that you've been mistreating your body. "When women wear shoes with elevated heels, they become toe walkers," says Dr. Marshall. "The muscles adapt to being in that position, and they shrink. If you're not active, there's nothing to stretch them out again. Increasing heel height and decreasing activity are what cause women most of their trouble."

When you put on sneakers for running or walking or playing tennis, the foot lands flat, as it's meant to. Constricted calf muscles are being tugged; and, unless the process is very gentle, the muscle fibers will react to the stress with swelling and soreness. When the tension is too great, the muscle fibers tear. "Women should make a conscious effort to get out of their high heels whenever they can," says Dr. Marshall, "and wear sneakers or loafers or flats—anything that will get the heel down and let the muscles return to their natural position."

Stretching exercises should be done slowly and segmentally—dealing with only one muscle group at a time. An exercise Dr. Marshall recommends for the lower calves is to stand with your toes on the edge of a step or telephone book. Keeping your knees straight, let your heels sink down as far as possible. Hold the position.

You should never bounce or jerk during your stretches, since violent movements can rupture a muscle or ligament. Exercise physiologists say that "static" stretching is just as effective as the "ballistic" kind. So instead of forcing your body into uncomfortable positions, you should extend it as far as possible (for example, bend over with knees locked and palms on floor) and remain steady for ten to fifteen seconds.

Stretching routines are often used as warm-ups for other activities, but that isn't always wise. If you go out to run, for example, on a chilly morning, your muscles are probably tight and cold, and simple stretching won't get them to relax. "You should first do something that warms up your whole body—like jumping jacks, or running in place," says Dr. Marshall. "Only then are you ready to do an effective stretch." You might want to take a warm (not hot) shower before you exercise in the morning to get blood flowing into the muscles and relax tight or cramped areas. *(Continued on page 314)*

SWEAT: CAN'T LIVE WITHOUT IT

Whenever you exercise vigorously, one of the most efficient systems in your body starts to work—you sweat. On a hot day, you may lose five or more pounds during a hard-driving competition, but most of it will be water weight that reappears as soon as you ingest liquids. *Not* drinking back the lost fluid is one of the worst things you can do for your body. You risk heat stroke, muscle cramps, and an upset in the levels of vital minerals.

An athlete's most important companion is water—pure, cold water. If you're involved in a continuous motion sport like bicycling, marathon running, or cross-country skiing, you should have at least a few sips of water (and preferably a full cup) about every fifteen minutes. You're losing water from the millions of sweat glands in your skin, and when you're breathing heavily, there's an increase in the "insensible water loss" in the form of vapor from the lungs.

Your body needs water and minerals to function properly, so it's not a good idea to use substances that cause excessive water and mineral loss. "Whenever I'm at a resort for a conference, I invariably get called to check a woman who has collapsed," says Richard S. Rivlin, M.D., professor of medicine and chief of nutrition at Memorial Sloan-Kettering Cancer Center and The New York Hospital-Cornell Medical Center. "Usually she's been in the sauna, she's been out in the sun, and she's been drinking alcohol. Often she's taking diuretics, too, and her body has been unnecessarily depleted. There's not enough salt and water in the system to maintain an effective blood volume. When she stands up, her blood pressure is too low, and she faints." Dr. Rivlin warns against letting yourself reach this state of dehydration, and particularly against using diuretics unless they've been prescribed for a specific health problem—such as high blood pressure or edema. Prolonged use of diuretics may result in loss not only of salt but also potassium and other valuable minerals and vitamins.

Coaches and trainers used to believe that the danger of hot weather exercise was salt loss, and they would urge athletes to salt their food heavily, or take salt tablets. Most physicians agree that neither one is a good idea. The body needs only a small amount of salt, and it's very good at regulating itself so that too much salt isn't lost from the body.

Potassium and magnesium are found inside each cell, and a low level of either can cause chronic fatigue or cramping. Potassium deficiencies are common. Overheated muscles (and all muscles are hot during exercise, even in cold weather) release potassium into the bloodstream. The potassium is lost through sweat; but it usually can be replaced easily by eating certain foods, including bananas, oranges, and grapefruit. Certain vegetables and nuts are also rich in potassium.

Unless you're exercising vigorously for several hours, you probably won't need to swallow anything but water during the activity. *(Continued on page 316)*

NEW WAY TO EAT: *MEALS TO UP HEALTH*

U.S. Guidelines confirm: balance is basic to good diet

BY JANE OGLE

You can form radical new eating patterns for vigor and health in altering your habits, step by step

DOCTOR'S PLAN FOR REBALANCING YOUR DIET, FROM WILLIAM E. CONNOR, M.D.

Phase I

Avoid butter, lard, visible fat on meat, skin of chicken or fish. Substitute margarine for butter, vegetable oil for lard, skim milk for whole milk, egg whites for whole eggs. Use less table salt. Fat drops from U.S. average of 40 percent to 35 percent, only one-third of it saturated fat. Carbohydrates raised from U.S. average of 45 percent to 50 percent in complex form, raising fiber content.

Phase II

Reduce meat consumption to no more than 6 or 8 ounces a day, avoiding fat. Use low-fat cheese. Try vegetable sandwich fillings without meat or cheese. Cut out salty foods. Fat drops to 25 percent; carbohydrates increase to 60 percent, with more fiber content.

Phase III

Think of meat, poultry, and fish as condiments rather than aliments—the total might average 3 or 4 ounces a day, with fish and poultry favored over red meat. Eat mainly vegetables, fruits, grains, and legumes, little salt. Fat drops to 15 percent; carbohydrates rise to 65 percent. Protein remains stable at 15 percent in all phases, but vegetable protein intake goes up from original 33 percent to more than 50 percent, and animal protein declines correspondingly. Fiber has increased from 4 to 12 grams per day.

Just what are the basics for a healthy diet? What are the key things you should watch out for? How seriously should you take all the talk about the hazards of the American diet? How much of what you hear is fact and how much fad?

The United States Dietary Guidelines, announced by the United States Department of Agriculture and the Department of Human Resources (the former HEW), as this issue goes to press, provide some simple, clear answers to these questions, tell you what simple changes in your eating habits benefit your health. There are seven basic Dietary Guidelines:

- **Eat a variety of foods** to make sure you are getting the different nutrients you need. Supplements? If you are a woman in your childbearing years, you may need some extra iron. And, of course, pregnancy has its special requirements—details are best left to your physician or dietician. But, as a general rule, eating a variety is the best insurance that your nutrient requirements are being met.
- **Keep to your ideal weight**—which you will find approximated in the standard charts, but which you can probably better gauge by looking in a full-length mirror. To lose weight, the Dietary Guidelines' first recommendation is: more exercise. Also, make a point of cutting down on fatty foods, sweets, and alcohol. Obesity is bad for your health as well as your looks; it is linked to high blood pressure, diabetes, heart attacks, and gallbladder disease, according to exhaustive studies sponsored by the American Society of Clinical Nutrition (ASCN), on which the Dietary Guidelines were substantially based.
- **Do not eat too much fat,** saturated fat, and cholesterol—because this kind of diet raises blood cholesterol in most people. And high blood cholesterol is a major risk factor for heart and blood-vessel disease, along with high blood pressure and smoking cigarettes.

Get your protein from *lean* meat, fish, poultry, dry beans, and peas. Be moderate with eggs and organ meats (high in dietary cholesterol). Limit butter, hydrogenated fats. If you like whole milk, reduce your consumption of other saturated-fat foods. Check labels of processed foods to see how much and what kind of fat they contain.

- **Eat foods with adequate fiber** and starch. In other words, the complex carbohydrate foods—fruits, vegetables, whole grains, nuts, seeds. They have a wide range of nutrients. And they provide dietary fiber, which is relatively low in the American diet. Increasing fiber helps against constipation and diverticulitis. And it may lessen the risk of colon cancer, although this, the Dietary Guidelines say, is not yet known to be true.
- **Avoid too much sugar.** The U.S. average consumption of sugar and other sweeteners is over 130 pounds a year, replacing more nutritious foods. Tooth decay is the main health hazard, especially if sweet snacks are eaten frequently between meals. Sugars are all damaging to teeth—white or brown sugar, honey, syrups, glucose, fructose, lactose, dextrose, maltose—in jams, cookies, soft drinks, breakfast cereals, ketchup, milk drinks, ice cream, you name it. Sugar, however, does not seem to cause diabetes. And there is no convincing evidence linking it to heart attacks and blood-vessel disease.
- **Don't consume too much sodium**—and that includes table salt, baking powder, monosodium glutamate, and even antacids. Learn to enjoy the unsalted flavor of foods, use only small amounts in cooking, add little or*(Continued on next page)*

(Continued) none at the table, and limit highly salted foods like potato chips, pretzels, cured meats, and the like. People who are predisposed to high blood pressure, which tends to cluster in families, are the ones who should make a special point of cutting salt intake. An ASCN study says that a total of three grams a day—the equivalent of half a teaspoon of table salt—would probably benefit the one American out of six who is at risk for hypertension.

● **If you drink, do so in moderation only.** Alcohol is high in calories and, especially when it replaces food, may cause vitamin and mineral deficiencies. And heavy drinking can have a number of serious effects, including cirrhosis of the liver and an increased risk of throat cancer if you also smoke. One or two drinks a day, the Dietary Guidelines say, seem all right. Pregnant women should be particularly cautious because of the risk of birth defects in the unborn child.

Much of the current advice on nutrition is confusing, the Dietary Guidelines say, and we do not know what an ideal diet for each individual is. But good eating habits based on moderation and variety, the Guidelines conclude, can help you keep your health even improve it.

The Dietary Guidelines stick to general points and practical pointers. To help you carry out all the good eating advice they give you, detailed guidance comes from William E. Connor, M.D., of the University of Oregon Health Sciences Center, one of the co-chairmen of the ASCN panel. In working out a way to rebalance your daily diet, he notes that it is hard for most people to change their eating habits. So he suggests a gradual, three-phase shift away from the usual American eating pattern over a period of months or even years (see page 253). Menus and recipes to balance out your diet in this healthy way are to be found in *The Alternative Diet Book*, which Dr. Connor coauthored with his wife and two other dieticians at the University of Iowa's Clinical Research Center, published by the University.

Variety as a diet balancer is also stressed by Richard S. Rivlin, M.D., chief, Nutrition Service, New York's Memorial Sloan-Kettering Cancer Center and professor of medicine at Cornell University Medical College. "We are creatures of habit," he notes. "And when you have a very busy schedule, there is a tendency to take the easiest way out. You end up eating the same thing all the time. Make a point of eating a change of foods each day. And mix foods that look, taste, feel, and even sound different." ▽

BODY FAT: *PINCH TEST—*

Unless you're a marathon swimmer, a high level of body fat is almost guaranteed to inhibit your athletic performance. Fat is inefficient; it makes the heart and lungs work harder without contributing anything in the way of power or endurance.

There's a big difference between body fat and total weight. What really counts is the ratio of body fat to lean weight (i.e., muscle and bone). According to Howard F. Hunt, Ph.D., chairman of the Department of Physical Education at the University of California, San Diego, the average American woman is about 32 percent fat, while she should be in the 16–22 percent range. For men, both the average and the ideal are about 7 percent lower. Jack Wilmore, Ph.D., who has done body-fat studies on college-aged men and women, thinks that the increased activity levels of the past decade have had an effect on younger people—college women now measure about 22 percent fat, men about 15 percent.

Physiologists have developed sophisticated methods for measuring body fat; but, since about 70 percent of your body fat is located subcutaneously (right under the skin), it's possible to get a rough estimate of your fat level by a pinch test in the triceps area in the back of the upper arm. Pull the skin and fat away from the bone and muscle, and pinch. "The distance between the thumb and finger you pinch with shouldn't be more

To choose the family-planning method that's just right for you, balance the risks of each of them against its benefits for you at every stage of your life

CONTRACEPTION: WHICH WAY FOR YOU?

By Elaine Blume

The Pill, greeted as a great liberator in 1960, has helped millions to plan their families as they wished and has been nothing short of a revolutionary force in our society, but it has not turned out to be the perfect contraceptive. Knowledgeable observers believe there can be no pill, no device, that will meet the needs of every couple. To select the best contraceptive method *for you* from among the many good—but imperfect—choices available, you need to consider three factors: safety, effectiveness, personal acceptability.

EFFECTIVENESS

Experts use two different measures of contraceptive effectiveness: theoretical effectiveness, which only counts failures that occur when the method is being used correctly and consistently, and use effectiveness, which reflects what actually happens in practice. The theoretical effectiveness of condoms, for example, is quite high; but their use effectiveness is often much lower, because couples relying on this method are apt to take chances. Differences between the two kinds of effectiveness seem to be even greater for vaginal contraceptives (foams, creams, and jellies) and for the various "rhythm" methods (called "natural family-planning methods").

(Continued on page 309)

AND WHAT TO DO NEXT

than a half-inch," says Dr. Hunt. "If it is, you have too much fat." Other experts give more leeway—up to an inch. But much more than that and it's likely your body needs attention.

Fat patterns seem to be genetically determined. Men tend to distribute fat around the abdomen; women around the hips, thighs, and upper arms. No diet or exercise program can guarantee your losing fat in a specific area. Muscles that need energy may draw on fat from anywhere in the body. During exercise, the hormone epinephrine is secreted, and it stimulates the mobilization of fat. The reaction is generalized throughout the body. Just because you're doing a leg exercise, for example, doesn't mean that you're burning the fat deposits in your thighs. You can choose which muscles to strengthen, but not which fat to lose.

If you do seem to be losing weight in the area you exercise most, it's probably just the "girdle effect." It's most noticeable in the abdominal region. If the muscles in that area are weak, the contents of the abdomen will spill forward when you stand up—producing bulges and sagging. Pull your abdominal muscles in tightly, and it looks like there's less fat. Instant spot reduction? Not really. The fat is still there, but it's being hugged closer to the body. That's the effect of firm muscles. *(Continued on page 312)*

CHILDREN: IF, WHEN, AND HOW?

An interview with Lee Salk, Ph.D., professor of psychology in psychiatry and pediatrics, Cornell University Medical College, by Elaine Blume.

Dr. Lee Salk applauds the Women's Movement. He feels everyone, male or female, should have alternative choices to parenthood. But Dr. Salk also believes that children need a lot from their parents—and one of the things they need a lot of is time. "Raising a child is not something you can do in your spare moments," says the noted psychologist. "A child who doesn't get to see his parents very often feels he's not important to them. And it's not a matter of 'quantity versus quality,' because children need both. A parent's physical presence is certainly not enough in itself. But, on the other hand, a very limited amount of parental time, whatever its quality, won't suffice to meet a young child's needs."

Dr. Salk is also an advocate of breast-feeding. He emphasizes its value in promoting bonding between mother and child. "In normal breast-feeding, the infant and mother come together initially because each is uncomfortable; then each is the instrument for relieving the other's discomfort and replacing it with pleasurable sensations." Experience has convinced him that the personalities of many breast-fed babies are different from those of their bottle-fed peers, as shown, for example, in better eye contact with those around them. Also: "Many adult problems originate from unfulfilled infantile needs, and nursing a baby serves to meet some of those needs." Dr. Salk advises bottle-feeding parents to hold their infants while feeding them in order to maintain eye and body contact. *(Continued on page 311)*

SKIN/SUN: HOW MUCH IS TOO MUCH?

An interview with Albert M. Kligman, M.D., Ph.D., professor of dermatology at the University of Pennsylvania Medical School and chairman of the recent Herbert Laboratories Symposium: Sunlight and Skin, by Jane Ogle.

How much sunlight is too much? As far as your skin goes, just about any sunlight is too much. Every single photon reaching your skin adds in some infinitesimal degree to the toll of injury over the years. And this is true right across the skin-color spectrum: white, yellow, beige, brown, black. Of course, the more pigmented your skin is, the more built-in protection it has. But this is still only a matter of degree—something few people realize.

Celts and others

The individuals at greatest risk of sun damage are the Celts, found today mainly in Ireland, the Scottish Highlands, Wales, Cornwall, Brittany, Australia, and the United States. They do not have the melanin, or pigment, needed to get a good tan; those with red hair and freckles are the most vulnerable of all. It is often said that anyone with light skin and blue eyes is very prone to sun damage, but blonds who are non-Celts, like the Scandinavians or the Germans, often tan well, which gives them some protection.

As shades go darker—to yellow, brown, and black—there is increasing protection. The variation in shade, and in protection, depends on the amount of melanin in the skin and the way it is distributed. In dark-skinned people, the melanin granules are larger and more numerous, and they remain separate and intact as they move up to the surface of the skin. Among light-skinned people, the granules are smaller and less numerous, and they clump together and disintegrate as they move up. But everyone—white, Black, Oriental—has the same kind of pigment.

Playing sun safe

If you burn easily, you should know enough to give your skin as much protection as possible whenever you are outdoors. Even if you can—and want to—get a tan, you should take only small amounts of sun at a time. And once you have a tan, you should go right on using a sunscreen regularly, because you can't count on tanned skin to block radiation. A lot still gets through. Just as you have to take into account the whole range of skin color, you have to think in terms of the full spectrum of sunlight.

UV-B rays and the epidermis

It used to be thought that 99 percent of the sun's burning, or ultraviolet-B (UV-B), rays were absorbed by the melanin and various proteins in the epidermis (which, by the way, is a very, very thin membrane—only about a quarter of a millimeter in thickness). Well, this turns out not to be so. Measurements now show that as much as 20 to 30 percent of the UV-B rays are, in fact, transmitted through the epidermis of untanned white skin; about 7 percent, through that of Black skin. When tanned, white skin—assuming it is capable of tanning—may have a natural Sun Protection Factor (for definition of SPF, see page 308) of 6 or 7. Black skin picks up additional protection to raise its SPF to 20—the equivalent of a very good sunblock.

When UV-B radiation penetrates the epidermis, just what does happen? The *stratum corneum*, or horny top layer, is a poor filter. Beneath the *stratum corneum* is what is called *(Continued on page 308)*

HEALTH & BEAUTY '80

However you define glamour—with an emphasis on attractiveness, charm, allure, mystery—Jaclyn Smith fits the definition. What's equally true: the modern quality she brings to the word. There's an unmistakable vitality and dash to her looks, to the way she lives, to the way she plays Kelly on *Charlie's Angels*. And how she maintains that—in the context of a demanding career—is part of the story on the next page.

The other part: the special kind of glamour that's worked out on these six pages with help from Alberto Fava, who did the makeup, and John Sahag, who did the hair.

You see the difference first—fast—in the look here. In a makeup that's subtle but more intense; hair that's softer. And in the kind of fashion that symbolizes modern glamour at night: a thin, shimmered gold lamé tunic from Chloé.

Fashion details, stores, on to last pages.

Helmut Newton

JACLYN SMITH:
A MODERN DEFINITION OF GLAMOUR

JACLYN SMITH

Another kind of talent at work on these six pages: that of Alberto Fava and John Sahag who "changed" Jaclyn Smith's look with a change of makeup and hair. Below, what they did and why . . .

A DIFFERENCE IN MAKEUP...AND HAIR

Consider the "glamorous" life of a television star: a working day that starts at 5:30 A.M. and runs to 7:30 P.M. And after work—more work: reading scripts, planning future projects (in the works now, *The Gene Tierney Story,* which Jaclyn is co-producing with her husband, Dennis Cole—and in which she'll star). Not to mention trying to squeeze in a personal life. It's the kind of demanding schedule that most women today face —in one degree or another— one that leaves little time for the kind of exercise/care routine that's needed to maintain fitness and stamina. Jaclyn Smith's ingenious solution, "Every night, I do a twenty-minute ballet barre while I'm washing my face, brushing my teeth. I have a whole routine worked out." Sandwiched in during the day: sit-ups, stretches, isometrics. Ideally, during a nonworking week: three dance classes—"I was trained as a dancer and for me, it is the best exercise." And three sessions at Kim Lee's, where "I work on the machines—with springs and weights. And it *is* work! But you can really concentrate on a particular problem." Spare-time exercise: "Swimming. And Dennis and I go roller skating. It doesn't 'feel' like exercise but maybe I'm in better shape than I think!"

"I try to use my body throughout the day—even if it isn't a formal workout—running up the stairs, moving around on the set. It's important. For stress, tension, the best thing is something physical"

Jaclyn Smith on makeup: "When I'm not working, I wear very little. Blusher, black pencil to line around the eye, brown or smoky-grey shadow in the crease, mascara." When Alberto Fava did the makeup you see, *opposite,* he used the same range of neutral colors, working them his own special way. The idea: "to give a certain intensity to her look without using bright color or shine or anything that would look 'made-up.'" The base—her own working foundation, with an under-eye cream and a dusting of powder: "Not to change the color of the foundation, just to take away the shine." True of all three: they're close to Jaclyn's own skin color and "light" enough so the texture of her own skin shows through—two points to always keep in mind.

For eyes, a smoky-grey pencil, first all around the lashes; on the upper lid extended and worked up toward the eyebrow. Then with a painter's flat brush—a key Alberto tool—the lines are blended so there is only a suggestion of shading. More grey; more blending. On the lids and under the eye: blended shadows—a brown-khaki over the grey—colors that are all neutral, subtle and, in Alberto's words, "not to be captured by the camera. . . . I intensify the upper lids with black pencil blended with the other shadows, but darkest near the lashes. And black mascara. . . ."

Lips: the only real color on the face. And for extra definition and shaping they're outlined with a lip pencil *and* with foundation (another Alberto signature touch). He uses a brush and works outside the lip line, then blends. The color itself: a blend of bronze and a very upbeat pink—"soft, but polished."

"Natural. Untouched." That's the way John Sahag describes the hair he did, *right.* He had a good starting point: Jaclyn Smith has beautiful hair—thick, naturally wavy, and in good condition. On a working morning, she washes it herself, arrives on the set with wet hair and they take it from there. What John did—and it made an immediate difference—was to re-cut her hair. "It was a very blunt cut and I layered the ends. The look—feathered, more natural, and more casual. Then I just shaped it and used the blow-dryer. The same 'style' with the Chloé dress (two pages ahead)—I didn't think it was necessary to curl her hair or to add more volume. The look is 'real.' When I say real: I wanted to 'use' her own hair, the cut of it, and to emphasize that without going through a million tricks. Once you have a good haircut, all you really have to do is to blow it dry—it's as simple as that.

"With the gold top (on the previous page), it was a different story. As soon as I saw it, I felt the look needed more—more hair and volume. It's a more 'adventurous' image." To get that effect, he used curling irons—"for me that's the best way of doing hair (but it isn't for everyone; you have to know what you're doing). I can swing the waves deeper and still keep it softer. And it is very soft on top." Jaclyn Smith's comment: "It's amazing. I feel as though I have three times as much hair. A miracle."

The makeup colors Alberto Fava used, at right, from Diane Von Furstenberg: Charcoal Eyeshadow, Black Pencil, Pink Dream Cheek-color Powder, Pink Parade Lipstick, a gloss of Clear Mocha. Fashion details, last pages.

Helmut Newton

HEALTH & BEAUTY '80

JACLYN SMITH

Helmut Newton

Key to the new beauty thinking: a new demand to be in shape . . . for all the right reasons. For endurance. For good muscle tone. For suppleness. For a sense of well-being. And, for an extra "dividend," the freedom to dress in the kinds of clothes you see here. The point made—perfectly—by Jaclyn Smith, *opposite page*, in Valentino's Lurex-striped grey maillot. The whole effect heightened by dazzling jewelry, an intensified makeup. . . . *This page*: Everything about this look—the Chloé chemise, the nonstop colored bangles, the sheer pink stockings—

and "Albert.." Fashion details, stores, last pages.

THE CARE PRIORITY FOR SKIN

pH—THE BALANCE FACTOR FOR YOUR SKIN AND HAIR

An interview with Norman Orentreich, M.D., associate professor of dermatology at New York University Medical School, by Jane Ogle.

Number-one priority for every woman, every day: good skin care. And, with summer coming on, most women will want to adapt their treatment plans to compensate for the changes warm weather brings. Two considerations, the year-round goals of any skin-care strategy: maintaining moisture and a balanced *p*H, and—the chief concern—protecting your skin against sun damage.

You hear people talk about the *p*H balance of the skin. You see products that claim to protect this balance. The words "acid mantle" turn up quite often, too. But what exactly does *p*H5 mean? And how important is such a rating for the health and well-being of your skin?

Here is where a little knowledge of chemistry comes in handy. When dissolved in water, acid substances release positively charged hydrogen particles (called ions) and have a sour taste. When alkaline substances are dissolved in water, they release negatively charged hydrogen-oxygen (hydroxyl) groups, and sometimes have a chalky or bitter taste. To show how acid or how alkaline a solution is, a system of measurement called a *p*H scale is used (the "p" stands for "power"—in a mathematical sense; the "H" stands for "hydrogen"), ranging from 0 to 14. The midpoint is 7; numbers above 7 are alkaline, below 7 are acidic. In a solution with a *p*H of 7, all the hydrogen ions with their positive charge exactly balance the hydroxyl ions with their negative charge, and the solution is neither acid nor alkaline—hence, neutral. Water—chemically pure water—is neutral; it has a *p*H of 7.

Human skin usually has a *p*H of around 5—slightly acid, in other words; sebum and apocrine material come to the surface of the skin and mix with sweat (which is mostly water) and with bacterial soil there. This is the skin's "acid mantle."

Various substances can affect the *p*H of your skin temporarily. The more acid or alkaline a substance is relative to skin *p*H5, the more effect it can have. Take soap, for example, which is alkaline. Every time you wash your face with soap and water, you affect the *p*H of your skin. And soap can often be irritating—depending on which soap you use, how often you use it, and how much you use at a time. But most *(Continued on page 317)*

The visible results of putting treatment first—at close range, right: *well-cared-for skin with nothing to hide. One formula for controlling a normal skin's excess oiliness in summer, for getting oily skin care down to a system—Pureté from Princess Marcella Borghese. Including a liquid facial soap, a balancing lotion that serves as a blotter between your skin and makeup, and—a sign of the most forward-thinking approach to skin care now—a foundation. The bright lip color here, Borghese's Flamingo Lipstick. Makeup, Alberto Fava. Hair, Edward Tricomi of Pipino-Buccheri Salon.*

Penn

THE CARE PRIORITY FOR NAILS

No less important than a treatment regimen for skin is one for nails. Here, what you need to know—starting with a doctor's advice on proper nail care. According to Robert Auerbach, M.D., associate professor of medicine, New York University School of Medicine, ingrown toenails are among the most frequent foot problems, often brought on by over-zealous trimming. The guideline: the end of the toe—no shorter. It's also a good idea to leave the cuticle alone or, if you must push it back, go gently.

One more caution from Dr. Auerbach: "Calluses should not be removed unless they become painful." Callus builds up for good reason—"You have as much as you need for the activity that's causing it."

Increasingly common hazards among joggers, tennis players, dancers are bruises underneath the toenail, sometimes the loss of the nail, caused by jamming the foot into the front of the shoe. The best prevention: a proper fitting, a heavier sock to take up any extra space.

One good reason to go to a professional for a manicure and/or pedicure: to learn the technique step by step. From Moi—one of the best nail pros—tips for nail-trimming, *opposite page*: With manicure scissors or nail clipper, work in small motions from one side across the nail, following the natural curve. "Don't trim all in one motion—this puts too much pressure on the nail and can cause it to split. . . . Don't take the nail completely down to the length you want. Do leave some leeway, and file away remaining length." Moi's start-to-finish methods plus sound advice for daily care, now spelled out in *Beautiful Nails* by Moi (Lippincott & Crowell).

Conditioning-and-protection, opposite page, combined in a new treatment line that tackles particular nail problems—Prescribed NailCare from Charles of the Ritz, with base coat in three different formulas, a nail-and-cuticle cream, an extra-strength protective top gloss.

Hot nail color for summer in a range of corals, purples, pinks, and, this page, red—the new neutral! The red that works across the board, with all skin tones, all clothes—Clear Red (here, Chanel's Creme Nail Enamel). Nice idea for wearing brights: two different shades of the same color—the quieter, maybe more translucent, on fingernails, the flashier on the toes. And, for active women who need a manicure that can last a few days extra, a polish that won't require repairs—an alternative to bright color: shorter nails with lots of clear healthy shine, buffed or lacquered with a natural shade. Manicure and pedicure by Gerri Kyhill of Gerard Bollei. Manicure scissors from Hoffritz, NYC.

HEALTH & BEAUTY '80

LINDSAY WAGNER: FREEWHEELING VITALITY

Lindsay Wagner—perhaps best known for her role as TV's *Bionic Woman* and, more recently, for the part of Billy Ikehorn in the TV movie *Scruples*—says her approach to beauty, the way she looks, is more a matter of mental attitude than anything else. "I don't care much for sports," she said—"I don't have time for them" (though she turned out to be a natural on skates, *left*). The core of her beauty/fitness routine then: "psycho-calisthenics." "They're physical exercises combined with mental ones—actually breathing patterns. I find them relaxing." On particularly hectic mornings (mornings that can start as early as 4:00 A.M.), Lindsay will skip the exercises—squeeze them in at lunch. Or during a long day on the set (right now she's filming Universal's new movie *Hawks*), she'll work them in on a break.

As for makeup—"I tried everything till I found what worked for me": Shaklee's skin care products—cleanser, toner, moisturizer—minimal makeup during the day, an all-natural shampoo and conditioner to "thicken up" fine hair. "I don't think much about the way I look, but I look best when I get eight hours of sleep. When I do, I need just forty-five minutes in 'Makeup'—when I don't, it takes an hour and a half!"

Today, with women doing more: working more and under more stress, the physical release that exercise provides has more importance than ever—especially the kind of aerobic exercise Lindsay's doing, left. Aerobic exercises (skating, cycling, rope-skipping, running) improve fitness through a more efficient use of oxygen, strengthening the heart, lungs, and circulatory system, building endurance.

And, as we move into the '80s, there's a growing awareness of the value of exercise: not so much for shape—for spot toning—but rather for health itself. New physical studies are suggesting that exercise can play a part in the reduction of heart disease. If so, it's a good possibility that doctors will eventually be giving fitness "prescriptions"—specific exercises, much as they do other kinds of "medication." . . .

Left: Navy shetland/angora sweater, piped in Lurex, Roberta di Camerino; 18-karat-gold necklace, bracelets by Van Cleef & Arpels; Pierre Arpels watch exclusively at Van Cleef & Arpels. This page, metallic-striped polo shirt and pants, Gianni Versace. Hair, Edward Tricomi of Pipino-Buccheri Salon; makeup, Vincent Nasso. Fashion details and stores, see next to last pages.

John Stember

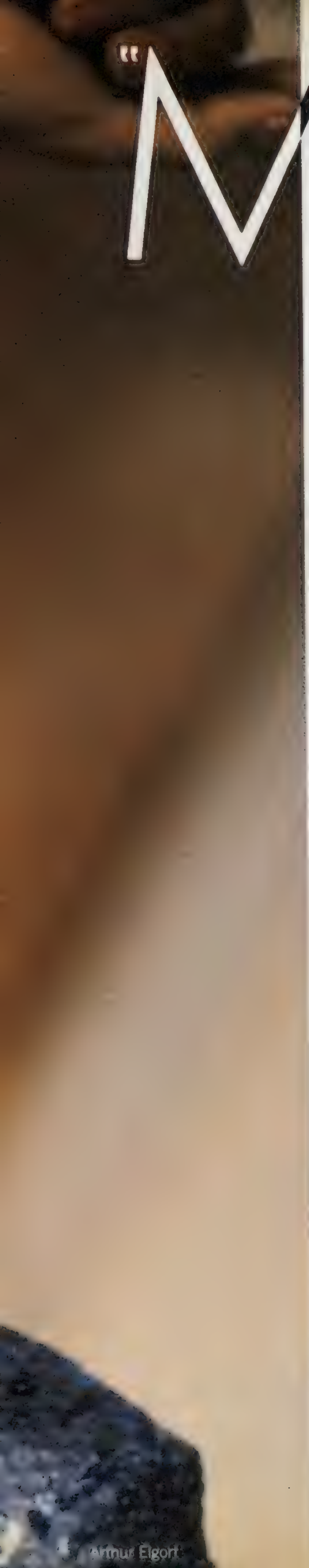
HEALTH & BEAUTY '80

"MODEL" SHEILA JOHNSON: A "MODEL" SYSTEM

Black skin—like all skin—requires a good basic system of care: gentle daily cleansing and moisturizing, using a sunscreen outdoors (although Black skin has a great deal of natural protection from the harmful effects of the sun, it is by no means immune to sun damage). However, Black skin can be sensitive skin requiring more "special" treatment. Sheila Johnson, a familiar face on the pages of Vogue (that was Sheila on last month's cover), is a young woman who has worked out a personal "system" of beauty care—one based on a strong sense of discipline (including a rigorous daily fitness workout) and a sure knowledge of what works best for her. . . .

Her skin-care system: Because her skin is basically normal, Sheila's regular skin-care regimen is simple. "I've found that very basic things work best for me: cleansing morning and night with clear Neutrogena soap." And, always, some kind of moisturizer. Many Black women with otherwise normal skin develop a slightly greyish skin tone in colder weather and use everything from petroleum jelly to skin lotions to emollient moisturizers to (*Continued on page 317*)

As we move into more sophisticated and more exciting uses of make-up color—the "rules" on how we choose these colors change, making it more difficult, often confusing, to find the ones that work best (right, Sheila "tests" a new eye color during a Vogue sitting). One of the newest approaches to choosing makeup shades that works for all skin colors—and for all skin types—is a practically foolproof method worked out in Estée Lauder's Prescriptives line. The basis for the Prescriptives colors—that all skin types fall into four categories: Blue-Red, Red, Red-Orange, and Yellow-Orange, each referring to the undertone of the skin. Depending on which category you come under, a color wheel determines the complementing and contrasting shades of lip, cheek, and eye color. Opposite, on Sheila, one version of the Yellow-Orange spectrum: Burnt Sienna foundation, Florentine Brown cheeks, Charcoal eye shadow powder, Sanguine lip color. Makeup, Alberto Fava; hair, John Sahag.



PEOPLE ARE TALKING ABOUT...

KRAMER VS. KRAMER

THE YEAR'S MOVIE HIT HITS HOME

Everyone knows why these people are smiling: Robert Benton, Dustin Hoffman, and Meryl Streep have made *Kramer*, the movie of the year. Forget the awards it's won, the trails of ticket lines; *Kramer vs. Kramer* stays on top—on our tongues—because it's a movie made of emotional TNT. Some films work just at the box office; *Kramer* works on our 'eighties hearts, tensions, tear ducts, on our own private perceptions of love, marriage, kids, sex stereotypes. It hits us where we live—dream—worry. It asks: How do you take the me-decade beyond "me"? How, today, can you work "we"?

Statistics, today, are against "we": more than one out of three young marriages, now, is expected to end in divorce; we're closing in on zero-population growth. Maybe that's why *Kramer* touches us: it fills, like a family, an ache in us. Director Robert Benton, a Pooh bear in glasses, has charmed almost-idyllic performances from Dustin Hoffman and Meryl Streep, has given us a child, Justin Henry, so unconsciously beautiful that the hardest heart has to adopt him. Benton's pared an old story (divorce, child-custody fight) into a clean, modern film, a movie about love. "A father's point of view," admits Benton.

When *Kramer* begins, a husband and wife are living the total American Dream: the neat New York apartment, one burgeoning career, a charming child. But it's all sham, as Benton shows us: there's no real marriage here, the child hardly knows his dad, the career soon stumbles. Does an American Dream-life live anywhere? "It did in my day," says Benton. "But there comes a time when that dream you have falls apart. When that dream dies, you get a chance to think more carefully about what you want. At that point, the best part of your life begins."

Your dreams become reachable. "And," says Benton, "much better dreams." Dreams for right now.

Annie Leibovitz

The men and
woman
who made *Kramer:*
Robert Benton,
Meryl Streep,
Dustin Hoffman

PEOPLE ARE TALKING ABOUT...

BARYSH

Baryshnikov and Liza Minnelli, *above;* Misha soft shoes with Nell Carter, *near right;* Misha in grand *Chorus Line* finale, *far right.*

Bill King

BARYSHNIKOV GOES BROADWAY— WITH LIZA!

Great clowns dream of playing Hamlet, great classic ballet stars fantasize about becoming hoofers, song-and-dance men, giving their regards to old Broadway. And the grand surprise is that Mikhail "Misha" Baryshnikov, the greatest male ballet dancer in the world, makes it all come true in upcoming TV special, *IBM Presents Baryshnikov on Broadway*. He sings ("Sunrise, Sunset" from *Fiddler on the Roof*, even plays the piano while doing that). He dances every sort of Broadway show tune rhythm—the Charleston, mambo, soft shoe, tap; you name it! he does it!—numbers from at least fifteen Great White Way smasheroos. For much of this, he's got Liza Minnelli as a glorious sidekick; some of it he does with *Ain't Misbehavin's* just-can't-make-my-feet-behave Nell Carter. Here's no star ballerino trying to get hot-and-jazzy. Misha's a kid born to dance—anything, miraculously. "I always admired Broadway dancers, gypsies," Misha says, "because they are unique dancers, unique artists, because they are dancing, singing, acting, moving at the same time . . . perfect voices, perfect bodies, very musical and really wonderful. Just one country in the whole world, America, has this tradition. I never dreamed in my life I would be part of it some day."

PICASSO

artist of the century

By Barbara Rose

During his long and astonishingly productive lifetime, Pablo Picasso created an average of one work a day. His activity ranged from painting and sculpture to collage (which he invented together with Braque) to theater design to every variety of graphic art and ceramics. Among the great masters, only Titian and Tintoretto had artistic careers as long as that of Picasso, who died seven years ago this month at the age of nine-

Homage to the incredible being whose work transformed the history of modern art

ty-two. But no major artist, it seems safe to say, now that we know the full extent of Picasso's *oeuvre*, was anywhere near as prolific as the Spanish-born painter whose name has come to be synonymous with modern art.

A child prodigy, Picasso claimed his first efforts could never have been exhibited in a children's art show because he was already drawing like Raphael by the time he was twelve. Unlike most modern artists, Picasso faced no parental opposition—from earliest childhood, he was encouraged to paint and draw; and perhaps his creativity expressed itself so freely throughout his life because his family immediately recognized his genius. For example, none of Picasso's energies were drained in oedipal power struggles with his father, a provincial art teacher who handed over his brushes to his precocious son, admitting that, by the time young Pablo was thirteen, his son had surpassed him.

Throughout his life Picasso was also surrounded by a veritable harem of adoring women, beginning with his mother, his sister, and his aunt. They were the original "three women" he painted over and over as bathers, whores, or goddesses. Their appreciation of his masculinity must have provided additional inflation to the already substantial ego of a Latin male.

Despite this support that Picasso's artistic ambitions received from his adoring family, it is still hard to explain the unique miracle of his capacity to *produce*—to transform the phantoms of his imagination into concrete objects at an uninterrupted, relentless pace. How did this great artist, one wonders, manage to work continuously through two World Wars, a major Depression, and a Civil War that left his native Spain shattered and divided—and to work as confidently as Rubens in turning out masterpieces?

A great man *(Continued on page 280)*

Art titan of the twentieth century, Pablo Picasso died, at ninety-two, seven years ago this month. Now, the Museum of Modern Art in New York has moved out its "permanent" displays and will fill all of its galleries with an unsurpassed show of Picasso's works, becoming a Picasso Museum from May 22 to September 16. Right: Picasso photographed on the beach at Golfe Juan in 1949 by Alexander Liberman.

Couples: At twenty, Picasso painted this pair as dismal, alienated café sitters

In "The Two Saltimbanques," 1901, Picasso used his often-favored couple theme to illustrate the misery and loneliness of the poor artist as symbolized by the Harlequin. (Oil on canvas; A.S. Pushkin State Museum of Fine Arts, Moscow)

After many tempestuous years, the artist found serenity with his second wife, Jacqueline *Picasso, photographed in 1965 by Alexander Liberman in Mougins, along with the devoted wife who shared his luxurious life as a wealthy artist, by then so celebrated that she had to protect his solitude.*

the artist's studio: Picasso kept himself surrounded by his own works as inspiration *A 1907 oil study for his painting "Desmoiselles d'Avignon," two bronze flower sculptures from 1943, in Picasso's Grands-Augustins studio, photographed by Alexander Liberman in 1953.*

The seated woman: The theme that occupied Picasso longest, here in Cubist geometrics

In this version of his subject "Woman in an Armchair," 1913, Picasso plays off curves against straight lines in a formal arrangement. (Oil on canvas; collection of Mr. and Mrs. Victor W. Ganz, New York)

PICASSO

(Continued from page 274)

in his family, Picasso apparently experienced himself, in a way no other modern artist did, as a great man in the world as well. No rejection could shake a self-confidence and sense of superiority instilled so early. Moreover, Picasso was apparently not troubled by such matters as guilt and self-doubt, the twin pillars of modern morality and inhibiting discontents on which modern civilization is built. His paintings are filled with the images of children and savage animals; his biography is the story of a man's pursuit of the freedom and irresponsibility of eternal childhood and the immediate pleasure of instinctual expression. It is as if Picasso's entire life were a war against the civilizing process, a war—if we can believe the appalling stories of his cruelty—won because he permitted, indeed encouraged, the savage, the child, and the beast within that most men repress to express themselves in both his life and his art. This unique ability to regress made him the freest, most powerful, and most inventive artist of the century.

Nor was Picasso unnecessarily modest. Once he confided to his biographer Pierre Cabanne, "I am God." Like God, Picasso created an entire world with which he surrounded himself. To continue to feel godlike, he became more and more isolated, piling up his own works around him at Notre Dame de Vie, the Riviera villa where he spent his last years. Although Picasso may have questioned the success or failure of a particular painting, there is no evidence he ever experienced the crippling moral doubt of his hero, Cézanne. For Cézanne, the search was all. Picasso, on the other hand, arrogantly claimed: "I do not seek, I find."

In his ability to regress to infantile and primitive states of consciousness in which creativity is least inhibited, Picasso was able to fuse conception with execution without the interference of the rationalizing intellect. This capacity explains both his freedom and his productivity. Although Picasso in-

The seated woman: Four extraordinary variations on this theme that fascinated Picasso

Heroic "Large Bather," 1921-22, in the neoclassical style Picasso adopted after World War I. (Oil on canvas; Paris musées nationaux, ancienne collection Walter-Guillaume)

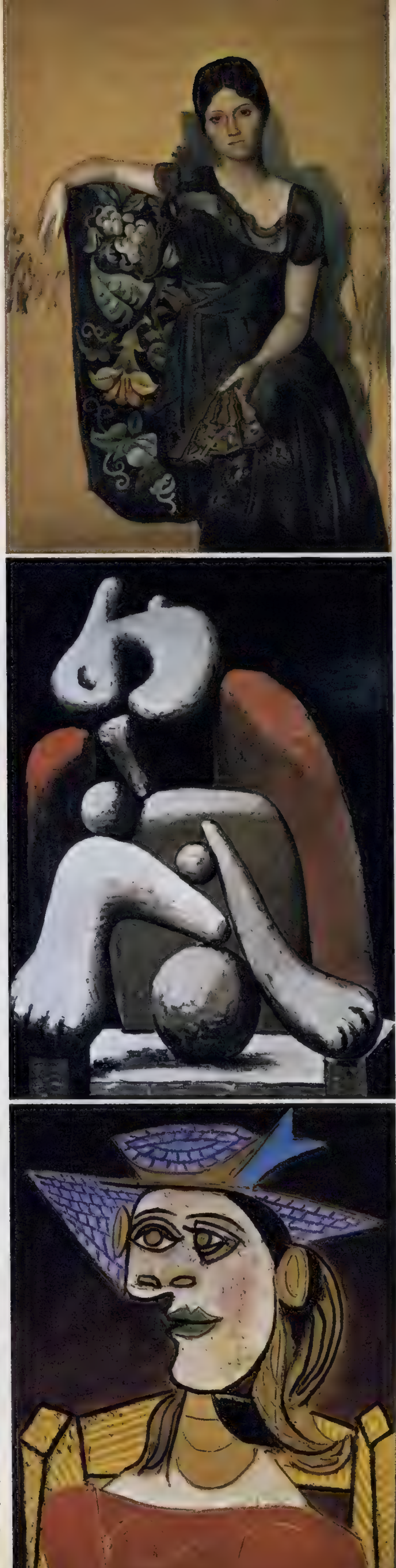
vented Cubism along with Braque, he left the explication of its theory to more intellectual types. Indeed, Picasso's lack of interest in art theory caused some who knew him, like art critic Leo Stein and his friend, American painter Patrick Henry Bruce, to consider Picasso dumb, hardly the equal of Matisse, who expressed himself beautifully.

Whatever the opinion of contemporaries regarding his intellect, in Cubism, Picasso dealt with complex conceptual issues, such as how an object is perceived in space and time. Whether his urge to examine an object from many points of view was inspired by his voyeuristic proclivities, as has been suggested, is not as important as the fact that in Cubism Picasso invented a new kind of pictorial space, which challenged illusionism even more radically than Cézanne had.

Although Cézanne provided his point of departure, it was Picasso who opened the way to abstraction by drawing with the mechanical means—the compass and ruler—of the engineer. Mechanical drawing effectively reduced nature to geometry more absolutely than Cézanne's hesitant multiple contours of trees and bodies, which were the record of his "search." Although Picasso further dehumanized art, bringing its forms more closely into line with those of industry than with those of nature, he himself backed off from abstraction. His post-Cubist styles were more or less representational, and he left it to others to turn Cubism into nonobjective art.

Sometimes distorting or deforming objects beyond recognition, Picasso nevertheless drew from nature throughout his life. His dependence on the model—the referent in reality—connected him to cherished objects and people. Although his stylistic range—from the conventional realism of academic classicism to the wildest surrealist and expressionist fantasy—was enormous, his repertoire of subjects was limited. His interpretations varied greatly depending on his mood, but essentially Picasso represented the same scenes over and over: the amorous couple, the seated woman, the studio, and the typically Spanish themes of the bull and the guitar were among his favorite subjects, and he painted them repeatedly.

Because he kept works from every period, the Mougins studio became a kind of Picasso museum,



where the master could view his various versions of the same theme. For unlike artists who keep their art as investment in storage, Picasso loved to be surrounded by his own works and kept them stacked up around him. Because he was exceptionally prolific late in life, photographs taken in his last studio show him virtually engulfed by his own creation. These photographs hinted that Picasso had kept a considerable number of his works. However, not until his death in 1973, when the French government began to inventory his estate, did the world have any idea of what this indefatigable, if physically diminutive, titan had produced during a life that began when Impressionism was at its peak and did not end until conceptual, land, and body artists were proclaiming the death of painting itself.

This winter, a preview of what will gradually be released through the estate shared by Picasso's surviving wife, three children, and two grandchildren, was unveiled in Paris at the Grand Palais in an exhibition of works taken by the French state in lieu of taxes. (In godlike fashion, Picasso left no will.) Many of these nearly seven hundred paintings, drawings, collages, and sculptures, destined for the Picasso Museum to open soon in a restored mansion in the historic Marais district in Paris, had never been exhibited before. They represent only a fraction of the thousands of works Picasso kept for himself because, one suspects, they were so experimental and daring he was not ready to release them. Because they are new to us, and experimental, these works are particularly exciting and provocative—intimate, spontaneous first steps on the road to new styles.

A number of American artists and critics made a pilgrimage to Paris to see Picasso's Picassos; for them, the history of modern art will never be the same. This is not surprising since the history of modern American art is very much the history of *(Continued on page 313)*

Left, three more seated-woman variations: "Portrait of Olga in an Armchair" (top), 1917; oil on canvas; Musée Picasso, Paris. Center: "Woman in a Red Armchair," 1932, oil on canvas; Musée Picasso, Paris. Bottom: "Seated Woman," 1938, oil on canvas; Acquavella Galleries, Inc., NYC.

Photographs of paintings top, center, opposite: Copyright by SPADEM, Paris/VAGA, NY

The self-portrait: In his torrent of work, Picasso was often his own subject

In "The Artist before His Canvas," 1938, Picasso depicts himself with the combination of full-face and profile views that became his trademark. (Charcoal on canvas; Musée Picasso, Paris)

Feverishly creating until the end of his life, he produced enough art to fill a score of museums

In Barcelona, a Picasso museum is devoted to his early works; new Picasso museum in Paris later will house works that the artist kept for himself. Above: Picasso in his studio, photographed by Alexander Liberman in 1954.

NOBLE ALC

A home may be a castle, but turning a castle into a home is something else again. When French designer Roger Vivier (his shoe and boot creations are like pieces of sculpture) fell in love with the beautiful fifteenth-century Château d'Aubeterre, in the Perigord, he saw its potential as the perfect background for showing off his superb and eclectic collection of modern paintings, eighteenth-century furniture, and art treasures from every epoch—found on his world travels. Working with local artisans, long drafty corridors were eliminated, rooms grouped together in cozy proximity and softly lighted, until the château was transformed into a warm, comfortable, serene environment where Vivier lives, works, entertains small groups of friends.

Continued on next page

Stark fifteenth-century exterior of Château d'Aubeterre, above, contrasts with luxurious sitting room, opposite, where African carvings, a seventeenth-century Chinese rug, Louis XVI fauteuils blend gloriously with paintings by Poliakoff and Antes, ancient Egyptian statues, Cycladic art collected by Vivier.

CHEMY

Roger Vivier's French medieval castle transformed to modern retreat, crammed with world art

In his "ideal" bedroom, above, Vivier is "surrounded by beautiful and intimate objects." Contributing warmth: Salzburg fabric on walls, seventeenth-century Spanish rug, eighteenth-century Caucasian rug, Louis XV fauteuils covered in eighteenth-century Beauvais tapestry. Visual pleasures: Gérard Benoit painting to left of bed, works by Atlan, Hartung, Villon, Rouault on right wall. More Louis XV: musician's table, a bedside joy.

Two views of library, left: wall of bookshelves, designed by Vivier, holds stereo, objects from China, Egypt, India. Splendid rug is eighteenth-century Bessarabian. At opposite end of room, paintings by Kijno, Delaunay. In château's entry, right, Roger Vivier. Entry hall, opposite page—pure line, pure form—looks out on Perigord countryside, land of truffles and foie gras.

NOBLE ALCHEMY

Style—that's what
Château d'Aubeterre
is all about…starting
with the entrance hall—
a grand sweep
of monumental space

Above: Purple/yellow bandeau tank, about $46. Opposite: Black-and-white geometric maillot, about $48. Both in Antron/Lycra by Gottex. Hair, these six pages, John Sahag; makeup, Alberto Tava. For stores and accessories, see next to last pages. Photographed in California at the home of Mr. and Mrs. Alfred Bloomingdale. . . . Beauty Note: With any suit that gives maximum exposure—maximum sun protection. One to try if you burn easily—Total Eclipse Sunscreen Lotion (SPF 15), now with a moisturizing base.

Helmut Newton

THE BODY BEAUTIFUL

On these six pages, a look at what's been happening to the maillot... The biggest news: color! This year, you'll find the maillot blazed with color—done in bold, iridescent striping ...in blocks of hot color and in bicolorings... in sharp black-and-white patterning. More news: the shapes—body-clinging and slashed thigh-high, these skin-thin suits are cut to show off the curves—the shape—of the body beautiful

Far right: Purple and black maillot, about $37. In Antron/Lycra, AMF Head Sportswear. Near right: Canary-colored tank suit belted in purple patent, about $40. In nylon/Lycra by Marcia Friedman for Le Bag. Photographed at the home of Sheldon Andelson in California. Details, stores, last pages.

Beauty Note: Even if you seldom burn and usually tan, you don't want to sun with "bare" skin ever. PreSun (SPF 4) Lotion by Westwood Pharmaceuticals is devised for people whose skins are less "sun-sensitive," gives moderate sun protection, and helps restore skin moisture.

THE BODY BEAUTIFUL

Body-flaunters—with sinuous, hot-colored striping...
with a cut that outlines—plays up—every curve...

Helmut Newton

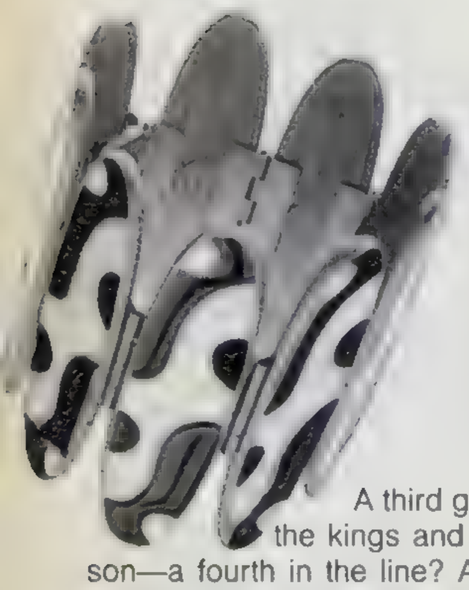
THE BODY BEAUTIFUL

The most impact—sizzling, body-clinging striped in kaleidoscope colors. . . with a gleam of iridescence

Top: Rainbow-colored maillot cut on the bias, about $55. Below: the harlequin print tank suit, about $60. Both in Antron/Lycra by Gottex. Stores and accessories, see last pages. Photographed in California at the home of Mr. and Mrs. Alfred Bloomingdale. . . . Beauty Note: With suits like these (meaning bare)—a body moisturizer after sunning, like Hawaiian Tropic Hand and Body Lotion—can be key.

ACCESSORIES!

Watch these talented designers. Some well-known, some fast becoming known—all part of a new movement in accessories. It's more than a change to fluid shapes, unusual materials, colors. It's a change in concept: treating nonprecious materials as creatively as the precious; using familiar materials in unfamiliar ways. Accessories with character, a talent for "turning" a look



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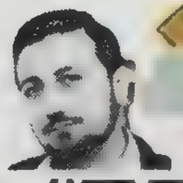
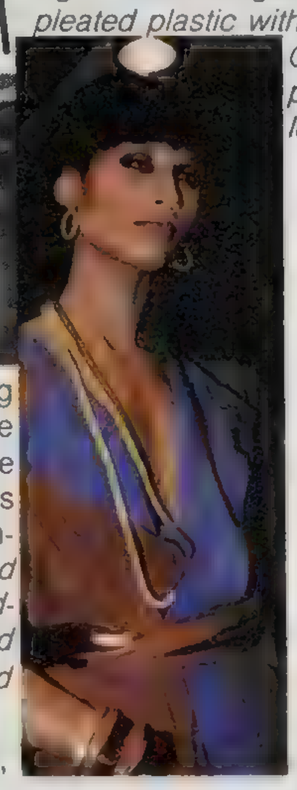
ISAAC MANEVITZ



A third generation jeweler, Isaac grew up watching his father make gold ornaments for the kings and princes of Egypt. The company he heads, *Ben-Amun*, is named for Isaac's son—a fourth in the line? As many of these designers do, he works in plastics, metals, semi-precious stones, enamels, glass. Watch for: sculptured shapes, delicately refined . . . feathers. Prices: $7–$150.

1. *Isaac's hinged enamel bracelet on pewter.* **2.** *Working drawing for* **3.** *earrings of accordion-pleated plastic with silver leaf.* **4.** *Gold-leafed plastic scalloped-earrings.*

BONNIE & WILLIAM DUNCAN



He was a sculptor. She was in the stockmarket. Then, seven years ago they designed a few wooden bracelets, tacked them up on a red felt-covered cardboard outside the Metropolitan Museum, sold out in one afternoon. Today, along with Jimmy Murphy and Susan Harris, they operate a nationwide business known as *Bonwillum*. Watch for: wood in inventive shapes and finishes, witty hair ornaments. Prices $8–$1200. *Above:* standing; Bonnie, Jimmy, Susan; sitting, William. **5.** *Wood and Lucite cuff bracelets.* **6.** *Gold-leafed wooden earrings.* **7.** *Necklace of lacquered wooden beads.* **8.** *Natural and colored wooden cuff bracelets.*

5

6,7,8,

CARA CRONINGER

"If plastics had been available, they'd have adorned the cathedrals of Europe and been traded by pre-Columbian Indians." That's Cara's sum-up of the beauty potential of plastics which she hand carves, facets like precious stones, often combines with 24 karat gold. She's also a painter and sculptor, thinks of her jewelry as art objects—to wear. Watch for: large-scale, strong shapes, look of antiquity, modern color. Prices: $30–$2500.

9

9. *Cara's earrings of clear polyester resin with silver; polyester resin, multicolored.*

TED MUEHLING

Winner of a Coty award in 1977, Ted is one of the most important influences in jewelry today—a pioneer in breaking down design barriers and in the use of unusual materials. Believes "no material, even a stone, should be treated literally." His way with an amethyst: put a copper leaf behind it—you get a beautiful, sparkling magenta. Watch for: feminine designs with Oriental spareness, refinement. Prices: $30–$1,000.

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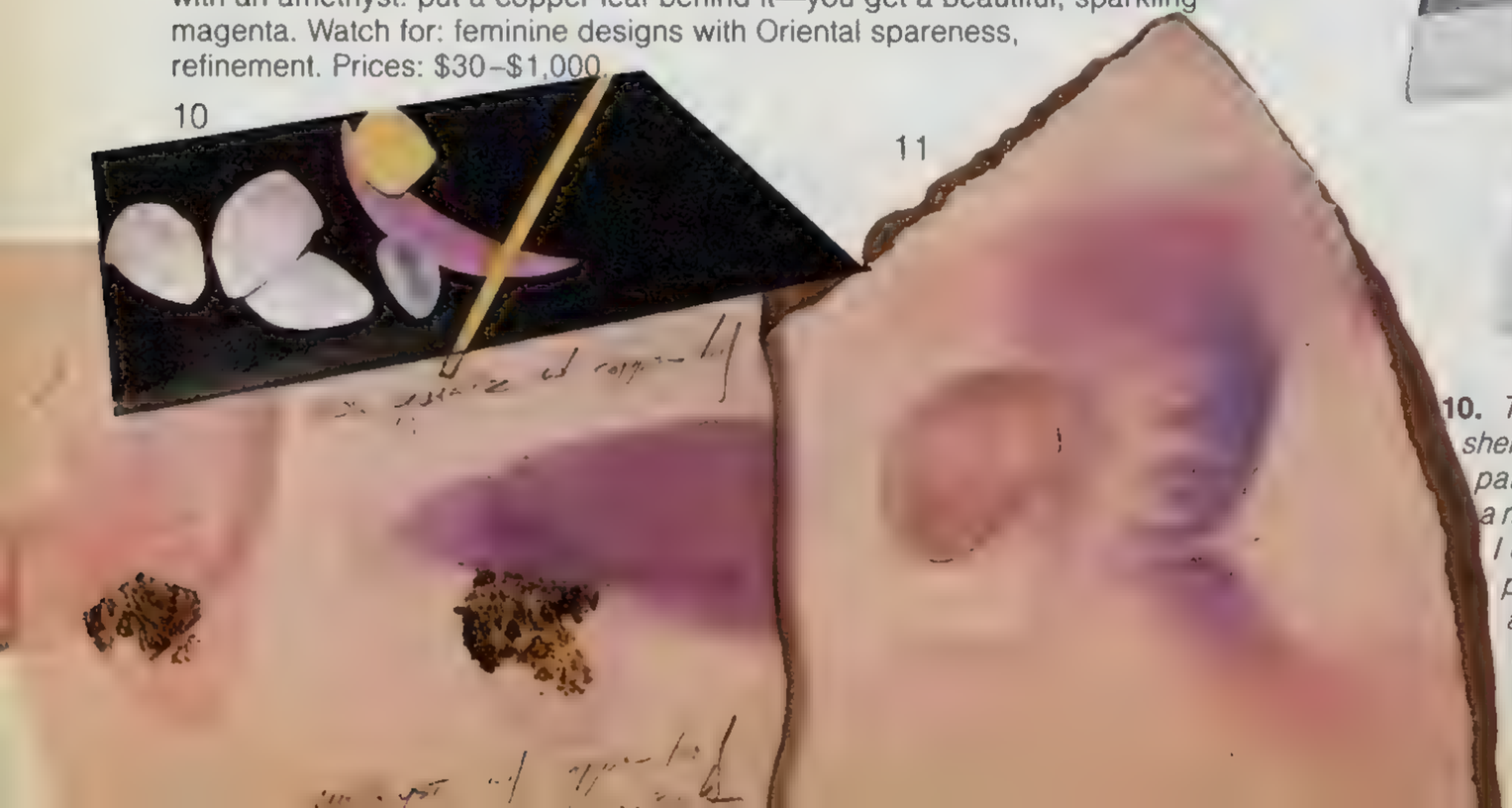
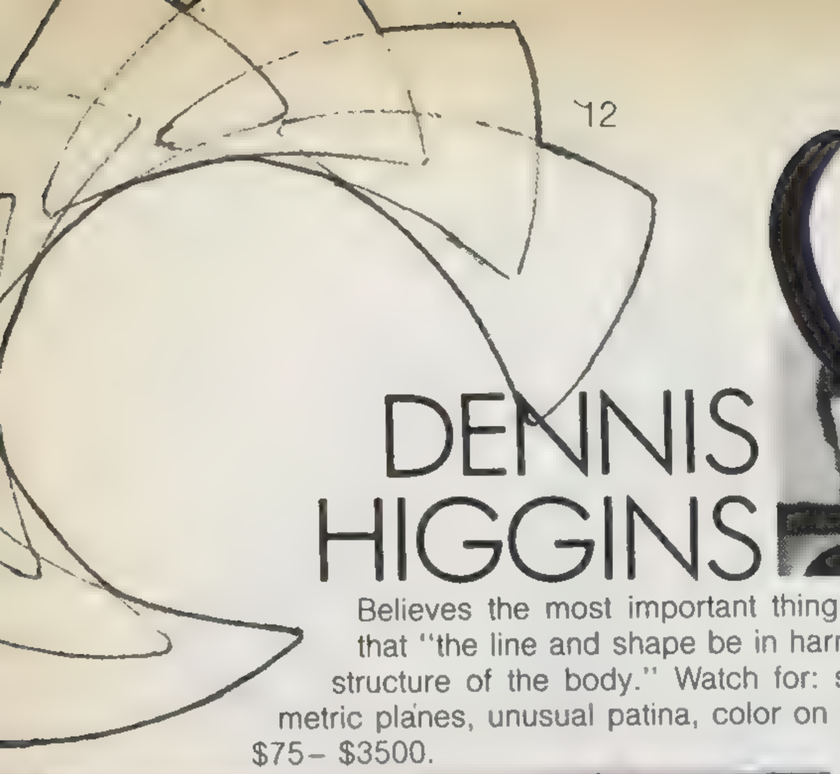
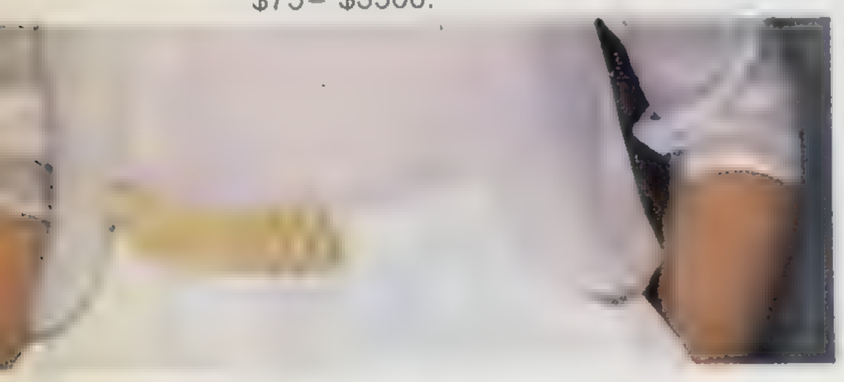


10. *Ted's acrylic shell earrings—painted, gold and silver leafed; painted acrylic hairsticks.* **11.** *Drawing for stone earrings.*



DENNIS HIGGINS

Believes the most important thing in jewelry is that "the line and shape be in harmony with the structure of the body." Watch for: softened geometric planes, unusual patina, color on metal. Prices: $75– $3500.



12. *Drawing of white bronze bangle.* **13.** *White bronze buckle, accordion-pleat sculpturing; leather belt.* **14.** *Three-dimensional buckle, leather belt.*

ROBERT LEE MORRIS

Robert founded Artwear, a gallery for "sculpture to wear" in 1977. Among the original contributing artists: Robert, Ted Muehling, Cara Croninger, Dennis Higgins. The concept caught on, spread—mini Artwear galleries are in fine stores world-wide. In Robert's work, watch for: large-scale, inventive bold shape; a medieval influence. Prices: $35–$2000.

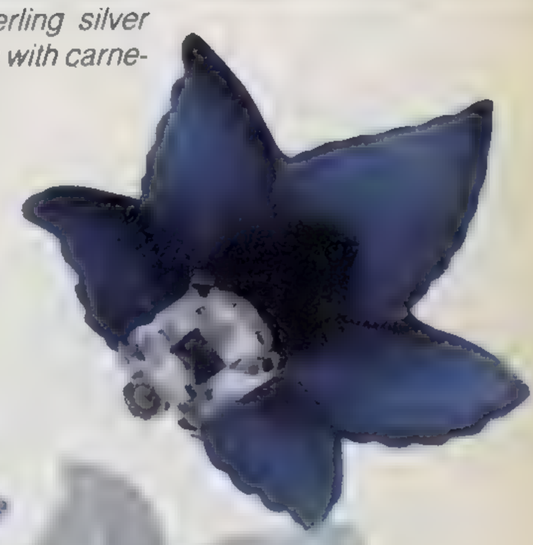
15., 16. *Earrings of ebony wood with gold leafing.*

MARSHA BRESLOW

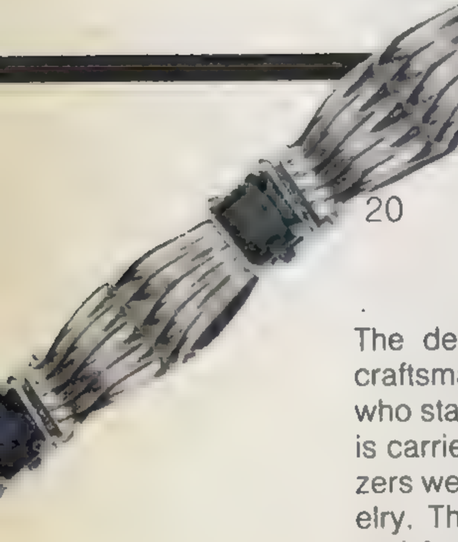
In 1971, to finance a cross-country trip, Marsha and her husband, Alan, started selling her jewelry—from the back of their trailer. In 1979 she won the Cultured Pearl Association of America and Japan Award. She uses pearls, gold, silver, semi-precious stones in offhand, offbeat ways—i.e., a "freaky" pocket handkerchief of woven-gold beads and pearls. Says she's "a fashion designer whose medium happens to be jewelry." Watch for: fluid, feminine, informal pieces. Prices: $80– $10,000.

17. *Marsha's carved onyx flower earrings with diamonds, 14k gold.*

18. *Marsha's frosted crystal and sterling silver earrings.* **19.** *Tiger-eye flower earrings with carnelian, frosted crystal leaves, 14k gold.*



21. *Matt's lead crystal earrings.* **22.** *Drawing, double hoop metal earring.* **23.** *Drawing, bracelet of hinged metal in silver and pink-gold tones with lead crystal. Designs in drawings by Sandy Miller for Joseph Mazer.*



MATT MAZER

The designs keep changing. The tradition of old-world craftsmanship doesn't. It goes back to Matt's grandfather who started the *Joseph Mazer* company in the early 1900s, is carried on today by Matt and his mother, Alma. The Mazers were in the forefront of the move to "frankly fake" jewelry. They work with lead crystal which is hand-polished and faceted as diamonds are. And with pewter which is cast, hand polished, then plated. Watch for: brilliant colors, unusual combinations of metals. Prices: $25–$600.

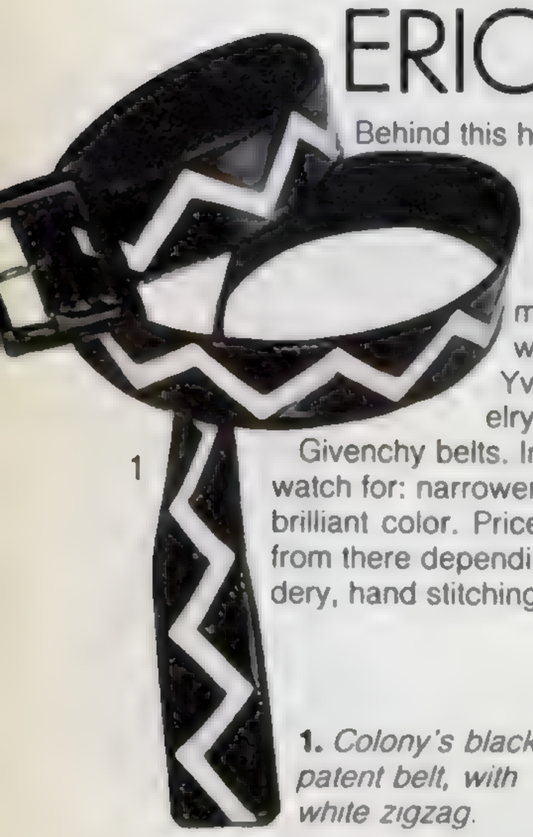
Marianne Barcellona
Sean Eager

For stores, prices, see last pages.

ACCESSORIES!

ALICE & ERICH KREISEL

Behind this husband-and-wife team: thirty years as *Colony Designs*, producing women's jewelry and belts. What they predict is ahead: more plastic; more combinations of materials; more and more color. Part of their work is as licensees for Yves Saint Laurent's jewelry, Thierry Mugler and Givenchy belts. In their own designs, watch for: narrower, contoured belts, brilliant color. Prices: $20-$75, up from there depending on embroidery, hand stitching.



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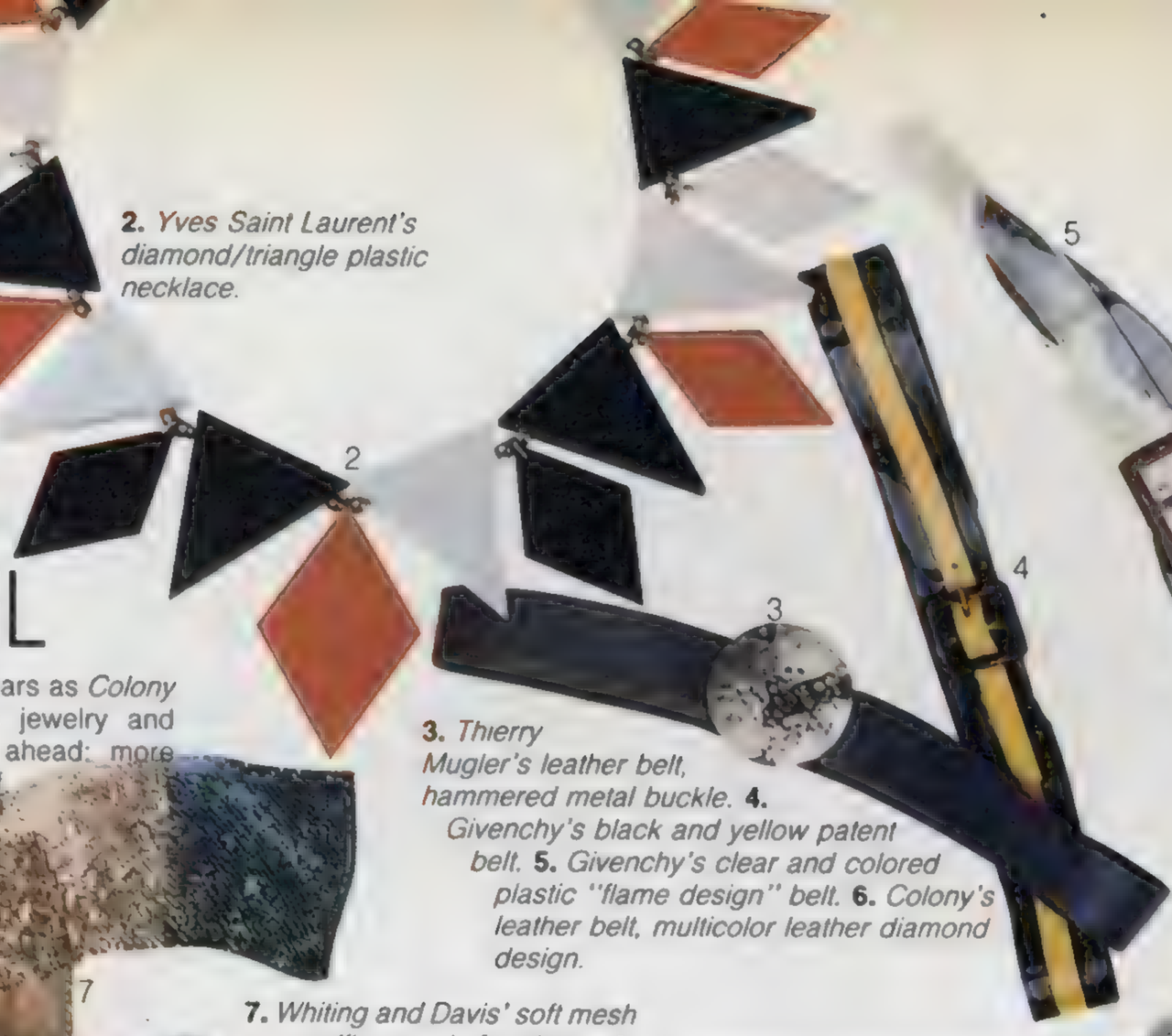
1. *Colony's black patent belt, with white zigzag.*

2. *Yves Saint Laurent's diamond/triangle plastic necklace.*

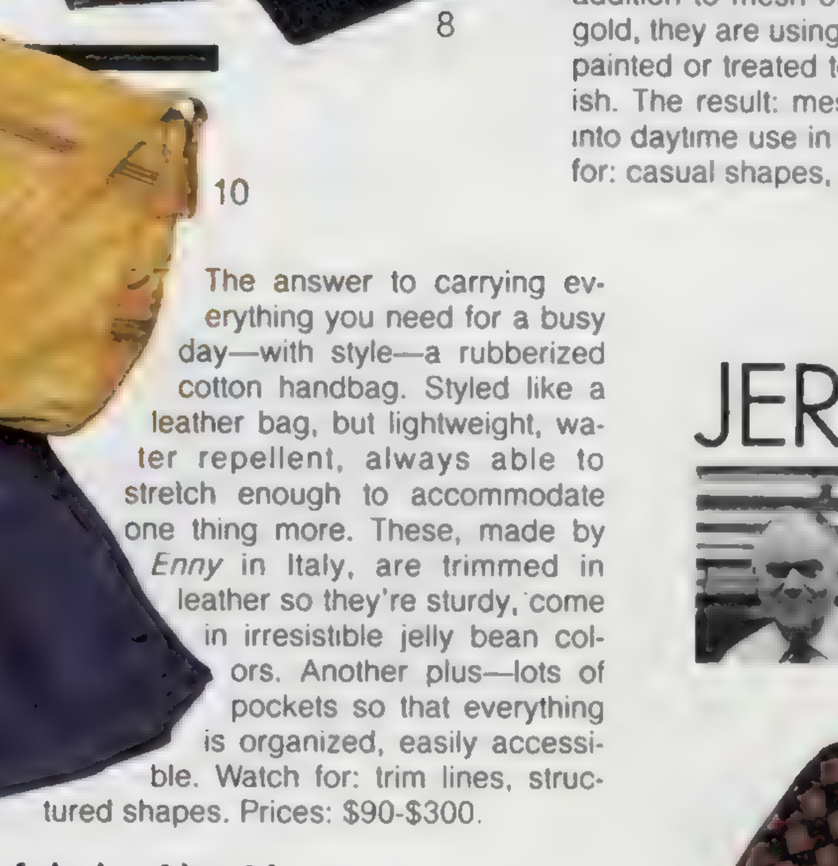


2 3 4 5 6

3. *Thierry Mugler's leather belt, hammered metal buckle.* **4.** *Givenchy's black and yellow patent belt.* **5.** *Givenchy's clear and colored plastic "flame design" belt.* **6.** *Colony's leather belt, multicolor leather diamond design.*

7

7. *Whiting and Davis' soft mesh muffler, ombré edges.* **8.** *Mesh portfolio, leather lined.* **9.** *Mesh saddle shoulderbag.*



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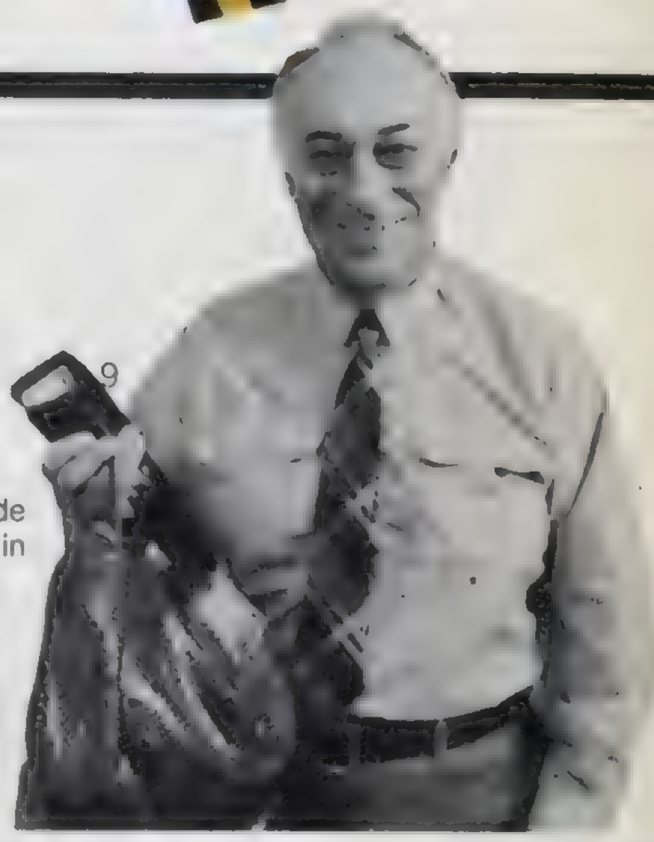
RICHARD PLESS

In the 1800s, *Whiting and Davis'* mesh handbags of precious metals with handmade frames were the status symbol evening bag. Today, in addition to mesh of sterling silver, 18k, 20k, and 22k gold, they are using mesh of base metals, often plated, painted or treated to give it bright color, iridescent finish. The result: mesh is more accessible, has moved into daytime use in bags, scarves, accessories. Watch for: casual shapes, ombré color. Prices $40-$100.



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10

The answer to carrying everything you need for a busy day—with style—a rubberized cotton handbag. Styled like a leather bag, but lightweight, water repellent, always able to stretch enough to accommodate one thing more. These, made by *Enny* in Italy, are trimmed in leather so they're sturdy, come in irresistible jelly bean colors. Another plus—lots of pockets so that everything is organized, easily accessible. Watch for: trim lines, structured shapes. Prices: $90-$300.

11

GIOVANNI CAPPELLINI & ALLESSANDRO LUNARDI

12

10. *Enny's shoulderbag.* **11.** *Tote. Both rubberized cotton, French calf-leather straps.* **12.** *Enny factory, outside Florence.*

JERRY & MORRIS MOSKOWITZ

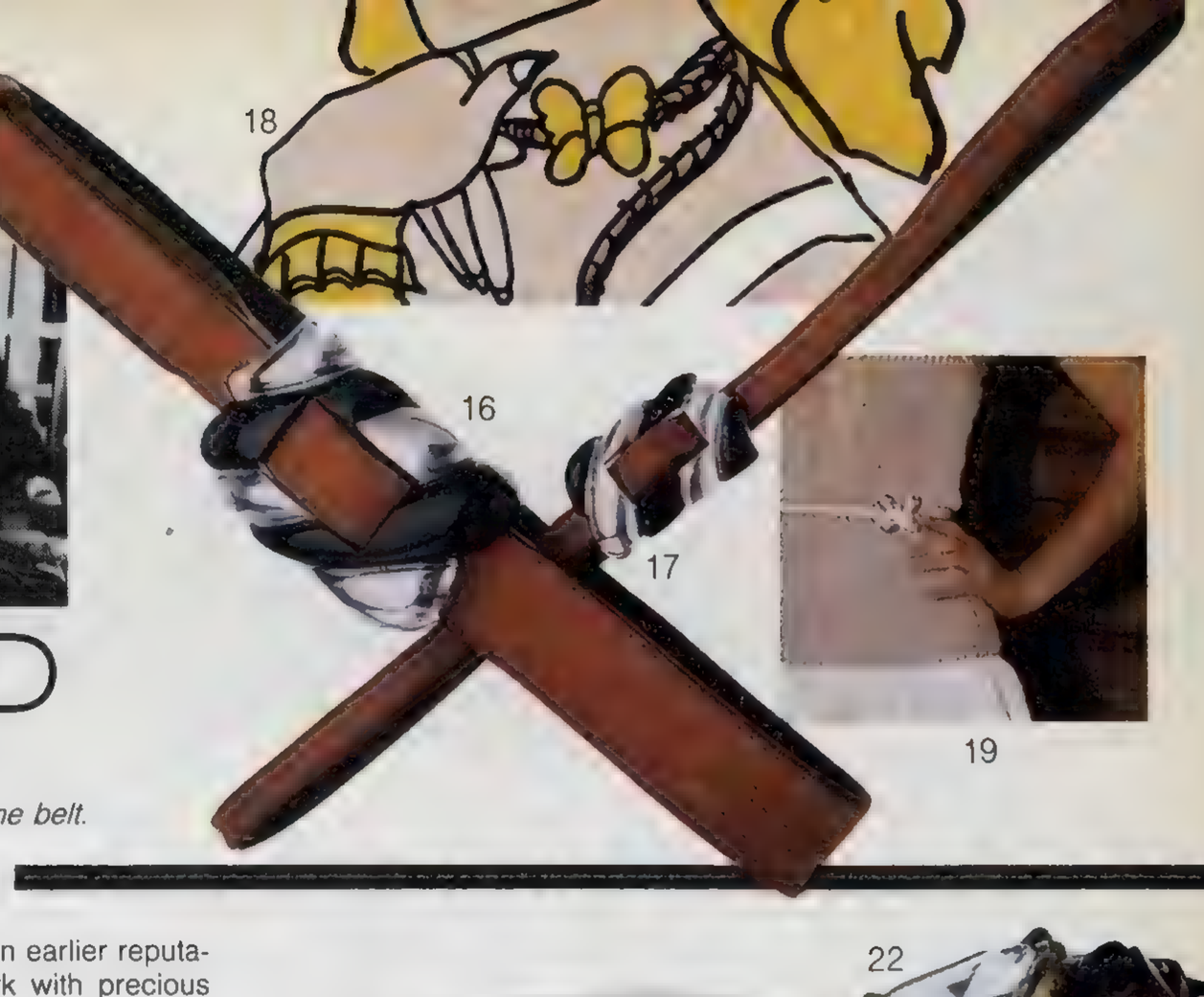
They have more in common than the fact that they're brothers and have run *Morris Moskowitz* for over thirty years. They both love a new idea. Think the new plastic bags and belts are "light, airy—fun!" See a big future for plastic combined with leather. The latest take on their woven bags and belts: two leathers, one matte, one patent—often in contrasting colors. Watch for: bags in classic shapes with a little more softness; narrower belts, often contoured. Prices: Handbags—$65-$300; belts—$15-$35.

14 13 15

13. *Belt of woven black patent/white woven leather.* **14.** *Clutch, black patent/red matte leather.* **15.** *Tote, woven black patent, yellow woven leather.*

Winner of a 1979 Coty Award, Barry was among the first to treat belt buckles as fine jewelry—handmade, one-of-a-kind pieces in sterling silver and gold. The rest of his jewelry is also in precious metals and stones; and, while it is very modern, he feels it reflects his interest in medieval design. Watch for: sculptured, curved lines; a limited edition of bronze buckles.

BARRY KIESELSTEIN-CORD



16., 17. *Sterling silver and black enamel buckles, red lizard belts.* **18.** *Drawing of butterfly buckle (in 18k gold or sterling silver) on braided (leather/suède) cording, worn as a necklace.* **19.** *The same belt.*

KEN BEGUN

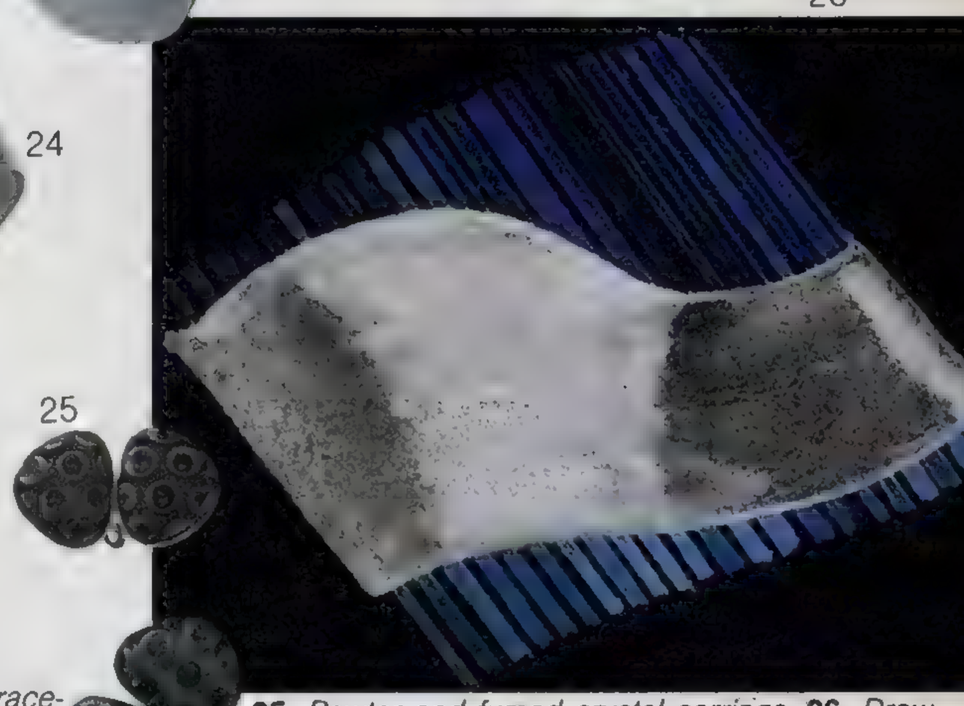
Ken, who had an earlier reputation for his work with precious and semi-precious materials and stones, feels that working with plastic is the "ultimate freedom." Because of the amount of play it offers in scale and fantasy. Because it has "innate energy." He believes accessories are "the most personal thing a woman puts on." Watch for: wit, whimsy, freewheeling shapes. Prices: $20-$500.

20. *Drawing: silver leaf teardrop earring.*

21. *Plastic, hand-painted cuff bracelet.* **22.** *Plastic cuff bracelet, gold-leafed, red and clear faceted rhinestones.*

IVY ROSS—LORRAINE ROSENBAUM

For these two, designing jewelry is like playing Ping-Pong: they bounce ideas back and forth. The basic idea behind *Small Wonders:* jewelry should be exciting, dramatic, but comfortable to wear. Watch for: softness accented with clean, structural lines. Prices: $8-$150.

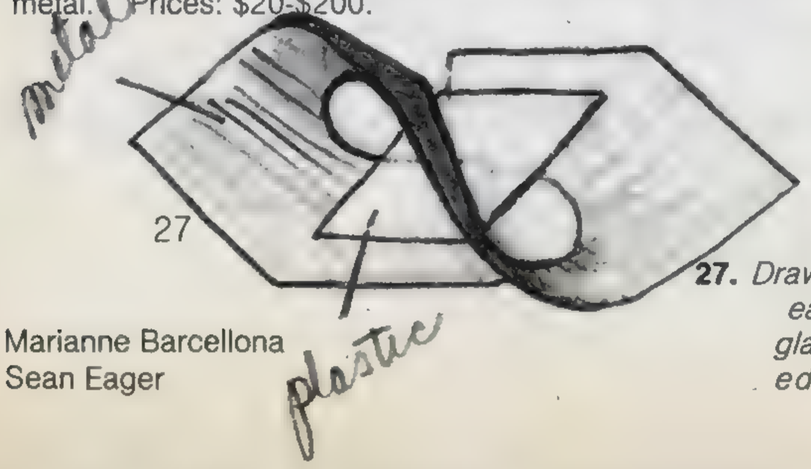


23. *Cuff bracelet of iridescent nylon, sterling edged.* **24.** *Pewter and fumed crystal cuff.*

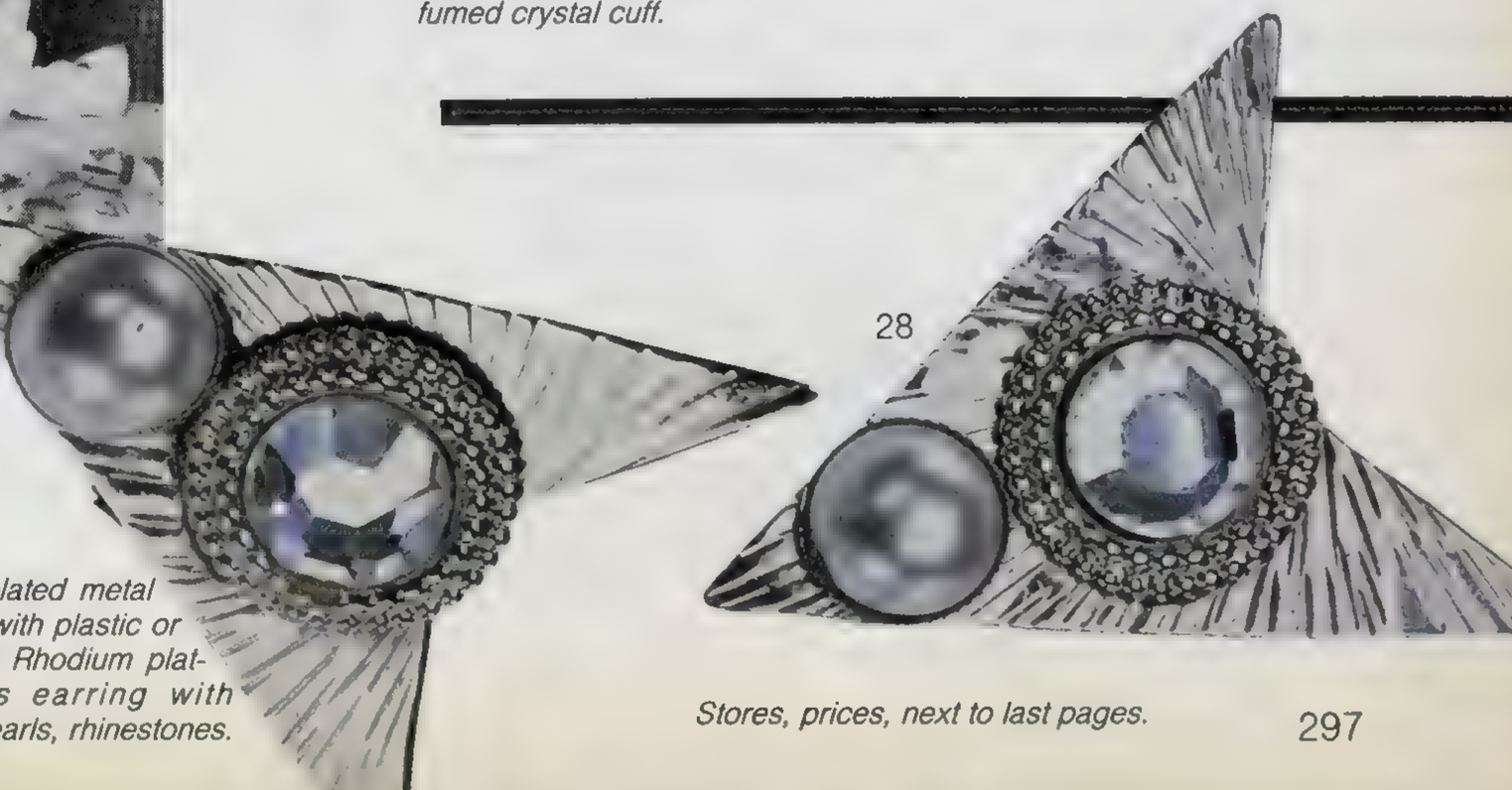
25. *Pewter and fumed crystal earrings.* **26.** *Drawing; metal bracelet with movable edges.*

MARIELUISA STERN

Before she and her husband, Richard, started in business as *Stigi*, Marieluisa designed costumes and puppets in the theater. She feels her sense of fantasy and feeling for large-scale pieces came from this experience. But she also feels that jewelry should "take off from the structure and feeling of the clothing with which it's worn." She works in brass, copper, nickel, plates them in color; also uses glass, stones, plastics. Watch for: dramatic, large-scale pieces . . . cocktail hats of metal. Prices: $20-$200.



Marianne Barcellona
Sean Eager



27. *Drawing—plated metal earring, with plastic or glass.* **28.** *Rhodium plated brass earring with pearls, rhinestones.*

Stores, prices, next to last pages.

A SNAP TO SUMMER

Found: easygoing summer clothes that do a little more. Clothes that are a little more "dressed," a little racier, a little more versatile. Here, from the European ready-to-wear

Arthur Elgort

The "sweater-set" idea moves into summer . . . in new stripes, new colors, with lighter-weight cardigan jackets, barer tops to slide underneath. And—still—for all the ease and softness, a very pulled-together way to dress. At Basile, *left:* unmatching white tops—a short-sleeve silk crewneck and herringbone linen/wool jacket, with striped dark-color cotton trousers . . . a new woven-leather spectator slingback—all the elements for a summer of easy good looks! Jacket, about $531. The Twenty-Four Collection, Miami; Julius, Sacramento, CA. Blouse, about $210; pants, about $225. Hattie, Palm Beach.

Above: Another version of summer sweater-set dressing. Here, in thin silk crêpe de Chine pinstripes—Complice's sleeveless cream top and matching one-button jacket—with a side-pleated red wool gabardine skirt. Skirt, about $268, at Altman's. (In the *background,* a glimpse of the Dior dress shown again, next page.) These six pages: hair, Edward Tricomi; makeup, Sophie Levy—both of Pipino-Buccheri Salon. Accessories, see next to last pages.

A SNAP TO SUMMER

By now you know: this summer's prettiest turn to dressing is a dress! One of the prettiest at Dior, *above*. Marc Bohan's evenly spaced grey-and-white silk stripes buttoned on the diagonal. The kind of cool, uncluttered summer dress you can wear nonstop day to easy evening. About $825. Martha; Lou Lattimore, Sakowitz; Mitsukoshi, Hawaii; Bonwit Teller. Terrific-anytime find, *left*: Krizia's charming white cotton knit pullover with short sleeves, braided trim. There's hardly a moment in any summer when a sweater like this wouldn't come in handy . . . here, over neat gabardine trousers. Sweater about $220. Bergdorf Goodman; Martha, Palm Beach; The Twenty-Four Collection, Miami; Sakowitz; Bullocks Wilshire; Lina Lee, Beverly Hills. Accessories, last pages

One of the nicest things about these clothes—they're workable, attractive pieces to keep moving . . . and wearing

At Sonia Rykiel, *this page,* a modern non-stereotyped approach with seasonless knitted pieces: her nubby white mohair cardigan piped in yellow, one-shoulder, wool/angora sweater top in white, and sleeve-straight white wool/angora pants (the best anywhere!). What you have: not only a wonderful look for cool summer evenings but right-now day dressing in a warm city, at-home dressing next winter. Cardigan, about $390; top, about $175; pants, about $210. Henri Bendel; Hattie; Amen Wardy, Newport Beach; Theodore, Beverly Hills.

Arthur Elgort

A SNAP TO SUMMER

Summer evenings can be
gauzy/floaty/syrupy.
Or they can have the style—
the sophistication—
of the clothes here.
The difference:
the deepened colorings,
the heightened design. . . .
This page, the unexpected
effect—the charm—
of Issey Miyake's
fantasy-print cotton dress.
With an unexpected
versatility: depending
on the way you wear it,
it goes day, night . . . city
or resort. About $335. Jane
Simon, Birmingham, AL; Country
Club Fashions, Los Angeles.

Arthur Elgort

A different kind of summer-evening dressing starts with a different kind of coloring . . .

Nobody handles color with the wit and daring of a Saint Laurent. And, from a collection where color was the star, *above:* his soft scoop-neck silk top in a black-and-royal Picasso print. Sashed over drawstring-waist black crêpe satin pants . . with a purple hip yoke, chrome-yellow cuffs! Top, about $445; pants, about $445. Saint Laurent Rive Gauche Boutique Femme, NYC

At night, a more freewheeling play to bicolor dressing. *Right*, in Givenchy's easy-evening pyjama— in turquoise-and-purple silk crêpe de Chine. And each piece, on its own, is a wonderful "foil" with anything white. Givenchy Nouvelle Boutique. About $1,100. Bergdorf Goodman; Sara Fredericks, Palm Beach. To order at Sakowitz. Accessories, next to last pages.

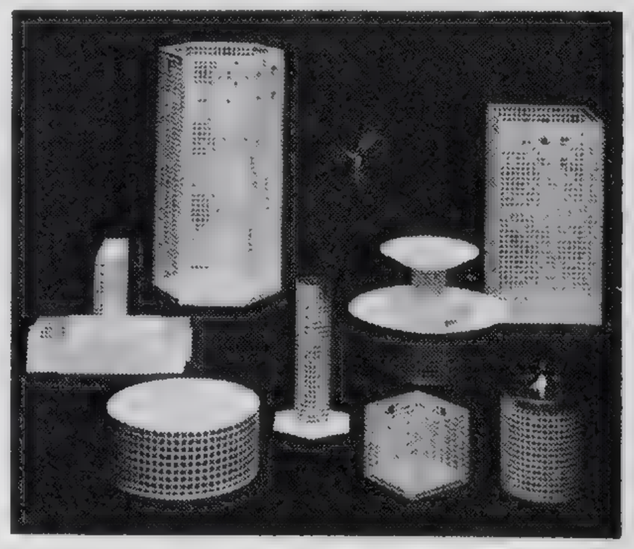
JADE ALBERT

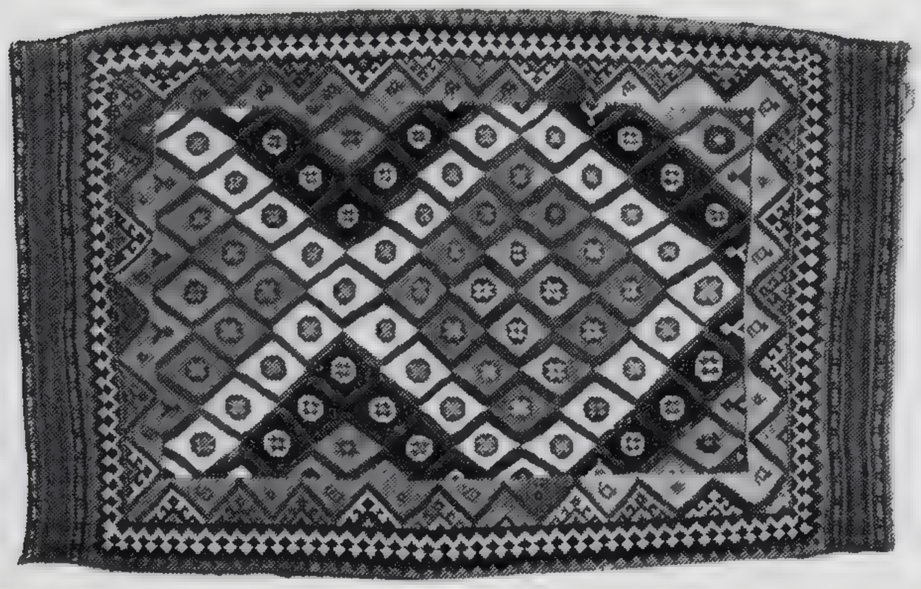
Living: Ideas and Trends

By Barbara Plumb

Viennese Mod equals Chinese chic...radiant "radio"... magical carpets/soaring sums

The post-modernist design clock seems to be running backwards: For years now, 1930s' furniture classics from the drawing boards of the Bauhaus and Le Corbusier have been the *sine qua non* of the most elegant interiors. Most recently, the work of Josef Hoffmann, a father of Art Deco and co-founder in 1903 of the Viennese workshops—Austria's answer to the English Arts and Crafts movement of Morris and Ruskin—is moving into public favor. Hoffmann's popularity surged with last year's *Vienna Moderne* show at the Cooper-Hewitt Museum in New York City. Lately, a reproduction of his 1909 Fledermaus chair has been chosen for Mr. Chow's, a stunning new restaurant in New York City (*above*). Hoffmann accessories (*right*) and furniture are available in reproduction through International Contract Furnishings, NYC.

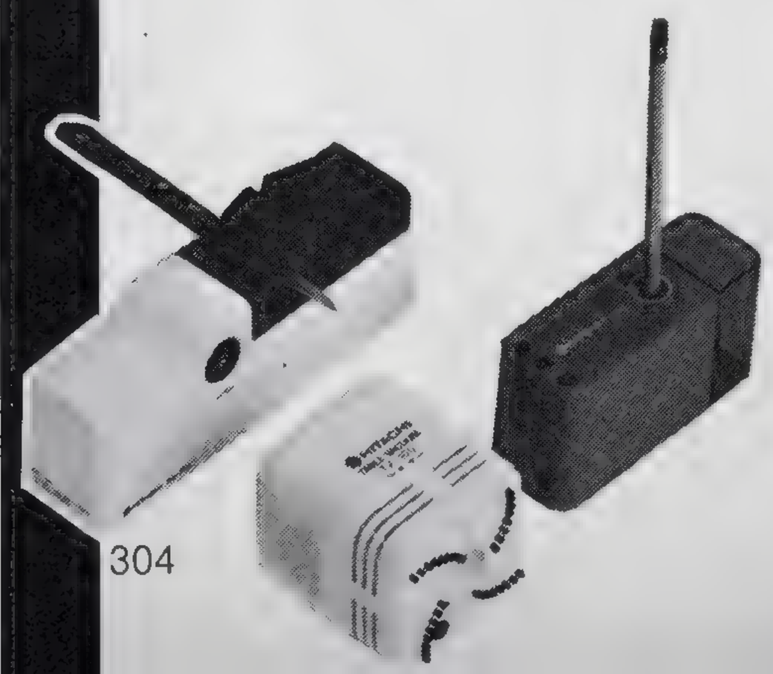




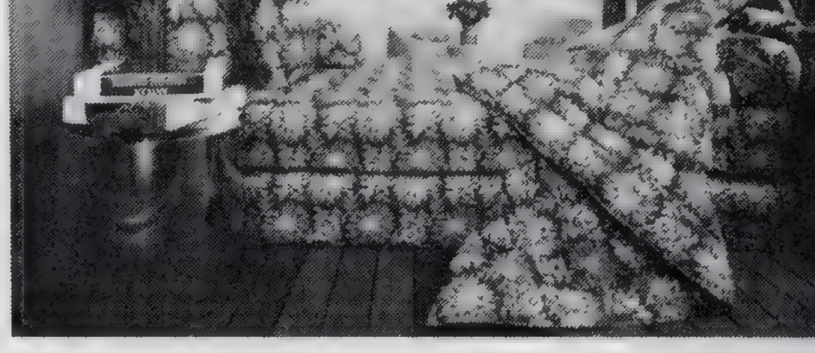
Architects and interior designers have long been partial to Kilim rugs, those flat-woven rugs

from Persia, the Caucasus, akin to American Navajo designs in their bold geometrics, and rich, clear colors. Once the bargain step-children of the Oriental rug mart—because of their fragile weave and relative coarseness—Kilims, like this one, *left*, have been "discovered" recently and prices have risen accordingly. For possible collectors, Yanni Petsopoulos's generously illustrated book *Kilims: Flat-woven Tapestry Rugs* (Rizzoli) is required reading.

Battery-run gadgets will continue to simplify our lives in the 'eighties, as in three compact conveniences from Hitachi: Kitchen sharpener, for knives or scissors, with a white plastic case (below left) $20. Table vacuum (bottom) spot-cleans shelves, sofa, car. $16. Pencil-sharpener (right) with orange plastic case, $16. All at Bailey/Heubner at Bendel's, NYC.



African and American Indian textiles and their clean-cut, primitive qualities inspired Calvin Klein's new sheeting patterns for Wamsutta. "Wood-block Flower" (*right*) in white on blue, pairs beautifully with "Adobe Stripe" on the same brilliant blue ground. All sheet patterns—designed to mix and match—come in comforters, tailored pillow shams.



When Nick Chergotis, young collector of "machine age" designs, spotted a 1930s' Baby Fada plastic radio case in a warehouse window, he bought it instantly. A votive candle placed inside revealed the otherwise invisible marbeling in the yellow plastic, red trim. Thus, the Radio-Lite (right) was born wired for light, not sound. $60. Phases, NYC.

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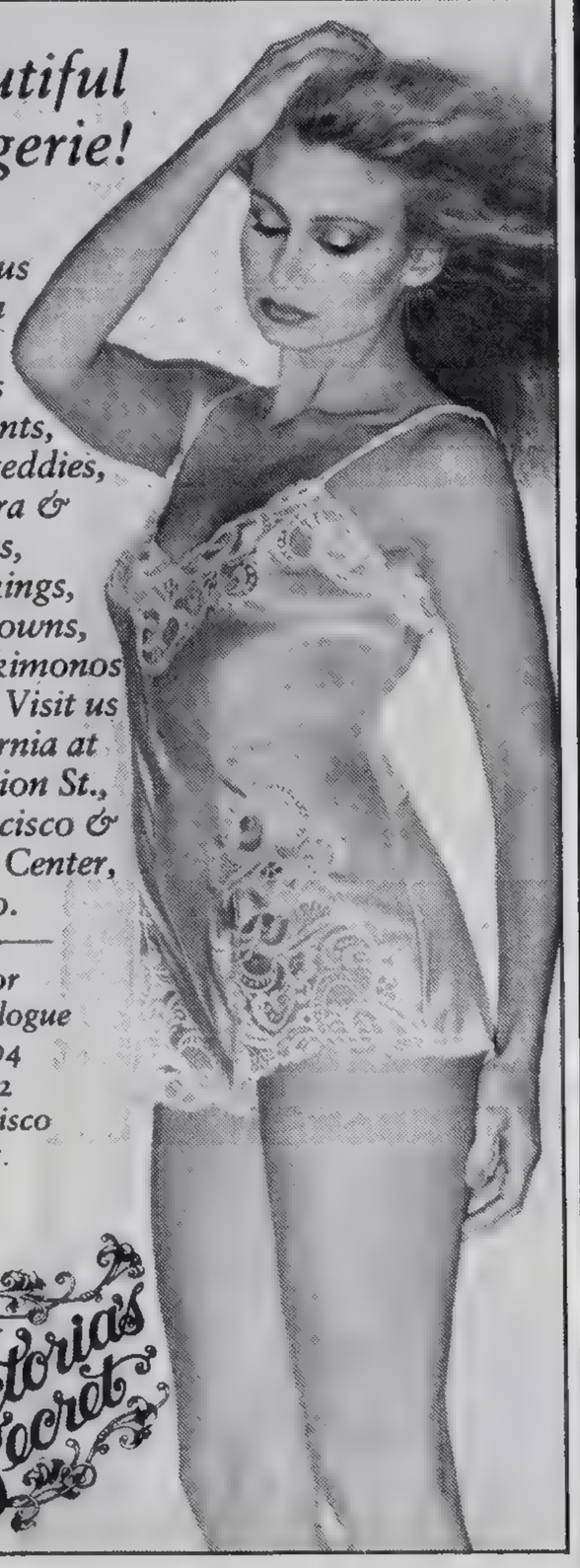

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Victoria's Secret

Gangsters, plainclothes cops, one Cossack, baby-snatching, dancing unto death—a comedy

Talking about... Dance

Paul Taylor's "Rite of Spring"—America's native-son choreographer takes on Stravinsky's toughest score

By Holly Brubach

Warning: "You will try in vain to flee from the tyranny of this rhythm," wrote one Paris critic in 1921, after the second—Leonide Massine's—unsuccessful attempt to choreograph Stravinsky's *Le Sacre du Printemps* (the first, with choreography by Vaslav Nijinsky, precipitated probably the most notorious scandal in ballet history). Furthermore, the same critic continued, "a ballet master's 'rhythmic intentions' can matter little amid the formidable hurricane of the music. It will bend you under its iron will." Choreographers beware.

No less than fifteen heedless choreographers since have rushed headlong into Stravinsky's *Sacre* until, with their attempts and time, it has acquired a reputation as an insurmountable score for dancing, suitable only to the concert hall; "unchoreographable," Balanchine once called it. Paul Taylor, who has blithely gone ahead and choreographed his own *Sacre* (the premiere will open his twenty-fifth anniversary season in New York this month), shrugs. "As you can perhaps tell, I don't have the expected humility about music. I don't read music, and growing up I was not exposed to good music. Perhaps as a result I don't have the horror that some choreographers who are more musically educated would have—you know, they'd think twice about using something like this. I only think about what I could do with it. So in some ways, it works for me."

Taylor's dances have always been propelled by a rhythmic drive that seems to gather force from the music and build, spanning the bar lines. To the extent that all choreography interprets its music, his is a paraphrase rather than a literal reading but nonetheless true to the sense of the score. One section of *Esplanade*, a rambunctious dance consisting largely of walks, runs, and baseball-player-like slides to the floor, is set to Bach's "Concerto in D minor for Two Violins," the same score Balanchine used for his *Concerto Barocco*, which is by contrast all architecture—a cool vision of colonnades formed by arms arched overhead, intricate rhythms in counterpoint, quick pointework. Despite the baroque detail of the score and its immediately classical connotations, Taylor's interpretation is every bit as valid as Balanchine's. It is this implicit faith in his own instincts that makes Taylor's work so surprising, ingenuous, original.

He rejects the suggestion that undertaking *Le Sacre du Printemps* today demands an assurance few choreographers possess. He approaches each new project, he says, with less confidence than the one before. "Every time I feel as if I'm starting over and I've never made a dance in my life." The decision to tackle *Sacre* was not, he claims, a test of his own abilities but a practical solution to the "problems" at hand. Alex Katz, a painter who has on several occasions designed Taylor's decors, suggested that he make "a private-eye dance, and I didn't know what he was talking about," Taylor recalls. "And I had been listening to the piano version of *Sacre* and liked it, but didn't know what to do with it. So I thought, I'll just combine those two ideas and get rid of them both at the same time."

Stravinsky's two-piano version of the orchestral score, made for Nijinsky's use in rehearsals, prompted Taylor to set his own narrative and its cross-references to the original within the framework of a rehearsal. It is testimony to his skill that these three themes—detective story, Nijinsky's *Sacre*, and the studio—become one in the dancing. None of the allusions to the original declare themselves as bits of history embedded in a contemporary work. Neither the rehearsal nor the crime plot overwhelms the rest. Just as we begin to get our

John Rawlings' costume designs—The Crook, His Mistress

Taylor: "Every time I feel as if I'm starting over and never made a dance in my life."

bearings, Taylor crosscuts to a different locale, a parallel story: The dancers' warm-up is interrupted by the entrance of a Cossack rehearsal mistress, who wanders in and out of the detective sequences, faces The Crook's Mistress when she looks into her mirror; later, a mirror backdrop brings us back into the studio. The ground is constantly shifting underfoot. "Maybe I do that in my dances," Taylor says, "because I find things in life so contradictory." The structure, he insists, is not important—"It's there as a kind of jigsaw puzzle for me to work." The logic is imagistic.

U.C.T. style is in keeping with the few extant photographs of Nijinsky's version—flat, with legs and feet turned to the side and shoulders facing front, with palms out and fingers curled under. But there is nothing borrowed about it: this peculiar two-dimensional dancing has been one of Taylor's preoccupations since the earliest stages of his career.

Contrary to legend, Taylor insists that *Sacre* welcomes choreography. "The score is very conveniently laid out for stage dancing—nothing goes on for terribly long at a time and there's a lot of variation in tempo and in texture." Music composed with dancing in mind is a luxury few contemporary choreographers know. Taylor recalls the riddle posed by the last few bars of Stravinsky's *Sacre*—"bang bang bang dribble dribble dribble bang"—until he recognized the final bang as an end-punctuation mark on which the curtain falls.

At last, in Taylor's version, the score takes its rightful back seat to the dancing and, in the process, undergoes a curious, tongue-in-cheek transformation: before Taylor's *Rite* is ended, Stravinsky's has slipped for a moment from its sacred place as the piece that changed the course of twentieth-century music and taken on the Hollywood-like timbre of a Hitchcock-movie soundtrack. The initial shock, the jolt Stravinsky gave an audience steeped in impressionism, is gone; but the suspense is intact in the rhythm. "The score certainly doesn't sound now the way it must have when it was first heard," Taylor concedes. "I think it's been heard so often that we almost accept it as an old chestnut. But it's nevertheless to my mind wonderful music. And I've never been above chestnuts."

The Paul Taylor Dance Company at the City Center, New York—April 15-May 4.

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(Continued from page 255)

the viable epidermis where the UV-B rays wreak quite a lot of havoc—particularly in white skin. They account for benign growths such as seborrheic keratoses, premalignant tumors like actinic keratoses, and basal-cell and squamous-cell cancers. We now believe sunlight even contributes to malignant melanoma, the worst of the skin cancers.

Damage to the cell-forming lowest part of the epidermis is to blame for the blotchy pigmentation that develops in light skin that has been exposed to sunlight. The orderly distribution of melanin has been knocked out of whack. In Black skin, this is less apt to happen; so much melanin is present that the cells are fairly well guarded, and the nucleus is spared the genetic damage which is otherwise inevitable with UV-B, as with any ultraviolet radiation.

The changes in epidermal cells exposed to UV-B rays are serious. But most are correctible—with surgery and other means. Even melanoma has an excellent cure rate if a person seeks diagnosis and treatment of any suspicious-looking mole, which should be done, especially if it is changing in any way.

Ultraviolet-B rays and the dermis

As much as 30 percent of the UV-B rays reach down into the dermal layer of skin (which is at least five times thicker than the epidermis and right beneath it). This highly energetic form of radiation alters and degrades the tissue in various devastating ways. One thing it does is damage blood vessels over a period of time. And this has all sorts of dire consequences for other cells and fibrous portions of the dermis that depend upon a supply of blood. For one thing, it means that the skin is poorly nourished; for another, that it gets cold much more easily.

There are two other important changes that take place in the dermis. One is a direct effect on the collagen: instead of being a tough insoluble protein with very little give to it, the collagen becomes soft as cotton candy and completely useless. So your skin is no longer firm and taut. The elastin is also affected and starts to behave in an abnormal way. Huge amounts are produced, but this elastin is flaccid and "sprung" the way an old rubber band is—when the skin is pulled, it no longer snaps back into shape. Furthermore, much of the excessive elastin is evident as nubbly, yellowish patches on the surface of the skin. And the combined result of these insults to the dermis is loose, wrinkled skin that hangs in folds.

Ultraviolet-A rays

UV-A rays are less energetic than UV-B rays, less capable of causing destruction to the skin. But this is offset by two things. For one, UV-A rays penetrate more deeply into the skin than UV-B and are less attenuated by melanin. And the skin is exposed to these longer rays from early morning to early evening—whenever there is visible light—every day of the year. In contrast, UV-B does its damage mainly from 10:00 A.M. to 2:00 P.M. (Standard Time) and from May to September. But even at noon on the longest day in June, you will be getting ten times as much UV-A as UV-B. And the real danger is that the UV-A rays compound the damage of UV-B. There is a synergistic linkup of the two. This process, called photoaugmentation, produces subtle and insidious UV-A damage—without a single tell-tale trace of redness.

Visible and infrared radiation

Going through the spectrum from the UV-A rays to visible light, the injurious effect diminishes but, contrary to popular belief, there is no cutoff point even here. You get a certain amount of damage from visible light and also from infrared radiation—which makes you feel hot. So there is trouble from the whole range of solar radiation: UV-B, UV-A, visible light, infrared rays.

> "Visible light goes right through the skin, and the bones, too"

People often do not realize that visible light goes right through the skin, and the bones, too. If you are out in the sun, there is light inside your skull, inside your whole body. If you or anybody else could look, you would find it all lit up inside when you are at the beach.

As to heat rays, doctors are now seeing damage that is very similar to that of ultraviolet radiation that comes from Franklin stoves, electric heaters, and the open fires that people have been using much more because of the oil crisis. When skin is overheated, blood vessels diminish, the collagen and elastin are broken down, pigmentation alters, and there is even some incidence of skin cancer. This is happening to Black and white skin alike—the infrared rays go right through the epidermis.

A key point in virtually all of this damage is that you do not notice it being done. In particular, you have no way of sensing that you are receiving large doses of UV-A or UV-B; insects have receptors for ultraviolet radiation but people, unfortunately, do not. You are aware only of the redness or the burning caused by UV-B—but, when you have a tan, you lose even this inadequate, after-the-fact warning system.

Definition of Sun Protection Factor (SPF)

The SPF ratings now found on sunscreens are useful, but they may give you a false sense of security. They are based on a unit called MED, which stands for minimal erythema dose—or barely perceptible amount of redness. If it takes you twenty minutes in the sun to produce this minimal redness, with no protection, using an SPF 2 product, it would take you twice as long. With an SPF 4 product, it would take you four times as long. And so forth.

An SPF of 10, for example, sounds great—very protective; but you are still getting 10 percent of the sunburn rays into your skin, and that is a lot. And the SPF does not mean

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Protecting yourself
The ingredient used in today's sunscreens is most often para-aminobenzoic acid (PABA) or one of its esters, but there are a number of others as well, to absorb UV-B. In addition, some sunscreens have a broader spectrum—the benzophenones are added, and these absorb some of the UV-A radiation besides the UV-B. So it is best to have a product that contains both kinds of ingredients.

Bear in mind that *none* of the products on the market today gives you complete protection against UV-A rays; you still get about one-third as much. And no products offer you any protection at all against visible light or infrared rays.

If you do decide to get a tan, do not relax after you have one. Continue to use your sunscreen lavishly and repeatedly; because, as we have seen, the amount of protection a tan provides is only relative. And do not worry about losing your tan—being out in the sun once a week is enough to keep it.

Many people who have trouble getting a tan outdoors think that tanning booths can do what the sun can't. This is a misconception. There seems to be no difference in the result, and presumably no difference in the damage caused—although so little is known about the actual lighting used in the booths or the long-term effects that the cost to your skin could conceivably be worse. (More about tanning booths on page 154.) ▽

CONTRACEPTION

(Continued from page 254)

THEORETICAL EFFECTIVENESS
In 1970, family planning expert Christopher Tietze, M.D., ranked the various contraceptive methods according to their theoretical effectiveness:

Most effective: sterilization, combination (estrogen-progestin) oral contraceptives, and periodic abstinence (rhythm) with intercourse limited to the period after ovulation as determined by temperature readings.

Highly effective: IUDs, diaphragms with spermicide, condoms, and minipills (very low-dose progestins).

Less effective: Vaginal contraceptives, withdrawal, and rhythm by the calendar method.

Least effective: Douche and breast-feeding.

USE EFFECTIVENESS
A U.S. survey of a national sample of married couples covering the period 1970–1973 revealed the following failure rates within one year of use:

2 percent of Pill users
4 percent of IUD users
10 percent of condom users
14 percent of diaphragm users
15 percent of foam, cream, and jelly users
19 percent of rhythm users

Other studies have shown similar results.

WHAT ELSE SHOULD YOU KNOW?
With methods where user behavior makes a difference, failure rates are higher for couples who are trying to delay rather than to prevent conception. *(Continued on page 310)*

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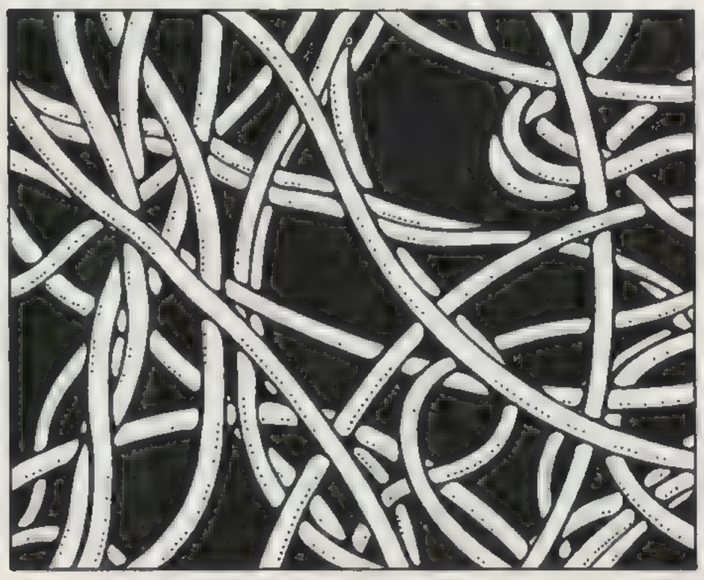

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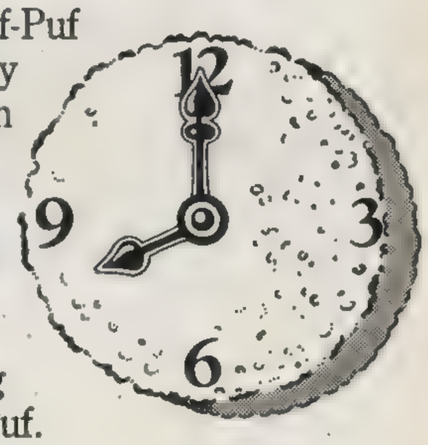

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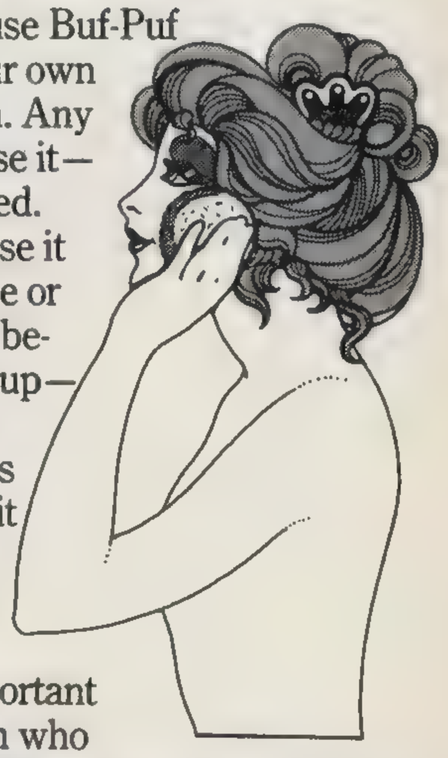
How to use Buf-Puf.



How you use Buf-Puf depends on your own beauty regimen. Any skin type *can* use it—dry, oily, or mixed. Some women use it when they bathe or shower. Others before they make up—and to remove makeup at day's end. Some use it when they're tired and want to feel fresh again. The important thing is: women who have used Buf-Puf wouldn't be without it. It's that effective. And that simple and easy.

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CONTRACEPTION

(Continued from page 309)

And most methods are more successful for women who are older and who have used the devices for a longer period of time.

Then, too, there are elements that only you and your partner can factor in. Are you (or he) forgetful, cautious, stable, scatterbrained? Obviously, steady, serious types are likely to do better with user-controlled methods than free and easy individuals, who might be wise to rely on something like the IUD. Rhythm, especially, though it theoretically can be quite effective, requires considerable diligence and self-control to be made to work in practice. The Pill, on the other hand, even though it must be taken conscientiously, seems to work well for many easygoing women.

"Beyond age thirty, risk increases for Pill users, those who smoke"

SAFETY

The safety of a particular method of contraception cannot be realistically judged without considering the method's effectiveness. This is true because pregnancy also carries with it some risk to a woman's life and health. Even early abortion, though statistically a good deal safer for a woman than an uninterrupted pregnancy, carries a risk. Taking these factors into account, here are Dr. Tietze's conclusions:

Under thirty years of age, the risk to life for women associated with oral contraceptives, IUDs, diaphragms and condoms is very low and about equal when each of these methods is used without recourse to abortion. An exception to this statement are Pill users who smoke and begin to run a significant risk by their late twenties.

Beyond age thirty, risk increases rapidly for Pill users, especially those who smoke, until, by the late thirties, it is much higher than that experienced by women who use neither contraception nor abortion.

At any age, Dr. Tietze found, a woman can minimize her risk by use of a diaphragm or condoms, with resort to early abortion should these contraceptive measures fail.

WHAT ELSE SHOULD YOU KNOW?

Individual factors may be critical in determining whether a particular contraceptive method is safe for you.

The Pill: The excess risk to Pill users from smoking increases not only with age but with the number of cigarettes smoked per day.

Because the most serious confirmed hazard of combination Pills is an increased risk of circulatory disease, women who are overweight and those at high risk for heart disease or stroke should not take these contraceptives. Thus, high blood pressure and very high levels of serum cholesterol contraindicate Pill use.

Since the risk of heart and other circulatory diseases increases with age, age is itself a risk factor for the Pill, and even healthy nonsmokers are advised to switch to other methods as they approach forty.

Sickle cell anemia is incompatible with Pill use, but women with sickle cell trait may use oral contraceptives. A history of breast or uterine cancer rules out use of any estrogen-containing preparation.

Many other medical conditions make the Pill inadvisable. Because so many complex factors are involved, oral contraceptives should not be used without a complete medical history and physical examination.

IUDs pose a different set of problems. For several reasons, they are less desirable in younger women with few or no children than in older women who have completed their families. For one thing, IUDs are more frequently expelled by younger, and especially by childless, women. For another, the devices are associated with an increased risk of pelvic inflammatory disease, a condition which may sometimes lead to sterility.

Women with certain medical conditions, such as large fibroid tumors of the uterus, cannot safely wear IUDs. For this and other reasons, a woman cannot have an IUD inserted without a pelvic examination. A woman who does get pregnant with an IUD should immediately see a physician because of the risk of ectopic pregnancy.

Diaphragms rarely pose a health hazard, but they may not fit comfortably or work effectively in women with certain physical problems, including poor vaginal muscle tone.

Other medical factors that should influence your choice of a contraceptive include conditions that would make pregnancy dangerous for you and special vulnerability to cervical cancer or venereal disease. If you have heart damage, for example, that increases your risks from pregnancy; and, if you would be unwilling to have an abortion, it is important for you to give added weight to the effectiveness of the contraceptive method you choose. And if your life style exposes you to several partners in the course of a year, use by your partners of condoms would afford you desirable protection against sexually transmitted diseases. Since cervical cancer is suspected of being infectious in origin, use of condoms—or a diaphragm—may reduce your risk of this disease, too.

ACCEPTABILITY

Unlike effectiveness or safety, personal acceptance of contraceptives is a matter for completely subjective judgment and one that often can be made only by actually trying a particular method. With an IUD, for example, several months' experience may be needed to learn whether the device continues to cause excessive bleeding or cramps. And by giving a diaphragm a fair trial, a couple may find that the inconvenience and loss of spontaneity they feared is virtually nonexistent—and more than made up for by improved communication and understanding between them. A woman may learn from experience how best to make the Pill part of her daily routine and the best way to check to make sure she's remembered it. ▽

CHILDREN?

(Continued from page 255)

Can a good housekeeper make up the time deficit for working parents? Dr. Salk doubts it. "A housekeeper is great for keeping house," he says, "but asking a housekeeper to look after your children is a bit like asking your druggist to take out your appendix. Often, those who are best at keeping a house clean are least suited to taking care of children."

If you must hire someone to help you with child care, the person should be chosen carefully and with full awareness of how important the job is. But even the best hired sitter can't really substitute for mother and father, according to Dr. Salk. "A child," he stresses, "knows who his parents are. If they are consistently away from the child for most of each day, it's difficult for the child to feel he's important to them. Also, sitters and housekeepers frequently come and go, and having many caretakers is confusing for a young child."

Day-care centers and nursery schools are used by mothers—and fathers—trying to juggle family, career, and personal life. "However," Dr. Salk cautions, "children under age three are not ready for organized educational or social experiences. Up to that age they are egocentric, crude in the expression of their emotions, and not really ready to play cooperatively." But Dr. Salk is enthusiastic about half-day nursery school for three- and four-year-olds. "Most children that age can benefit greatly from a well-supervised group experience with other youngsters," he says. "And after a morning at nursery school, many children are happy to spend some hours playing at another child's home. That sort of arrangement can be used to increase the amount of time parents have free for other activities."

Dr. Salk advocates using thought and ingenuity to make the family-career combination work better for everyone. "If you are working outside the home, why not arrange to have your child's caretaker transport the child to your workplace during the day so you can share your lunch hour or other free time with your daughter or son?" The keynote is planning. "Couples need to plan carefully about whether to have children, when to have them, and how best to arrange their lives for their family's well-being."

From a psychological standpoint, Dr. Salk sees no advantage in having children earlier rather than later in life. "And," he says, "there is nothing wrong at all with being an only child, or with having one." If there are several children, he thinks it is better if they are at least three years apart. "Below the age of three, a child has great difficulty sharing with other people or waiting to have needs satisfied." As for the no-child option, Dr. Salk feels it should be considered very seriously by couples who, for career or other reasons, don't have enough time or emotional energy to be wholehearted parents. "The joys of parenthood are unsurpassed, but the responsibilities are, too," he says. "If a child doesn't get off to a good start, the parents

Now it's O.K. to have or be an only child

may find themselves dealing with enormous problems in years to come. It's far better for couples who aren't able or don't wish to devote themselves to child-rearing simply not to have children." Dr. Salk believes such couples should be able to share in the lives of other people's children, developing relationships that could prove beneficial to everyone concerned.

In Dr. Salk's view, parenthood should be a commitment that is fully shared by husband and wife from the earliest planning stages all the way on up. "Any other arrangement is not best for the child, is unfair to the mother, and causes the father to miss out, too. So the real question in planning a family is, how available will *both* parents be?"

Dr. Salk thinks it is fine that many choices are available to men and women today. But he adds, "Life means making choices, commitments, compromises, and sacrifices. Nobody can have it all." ▽

EXERCISE

(Continued from page 251)

interest among women in strength training—or muscular fitness as I call it," says Brian J. Sharkey, Ph.D., the director of the Human Performance Laboratory at the University of Montana. "From a health standpoint, muscular fitness helps lower-back problems, sagging abdominal muscles, and poor posture. But it's also good for your self-concept. When you feel yourself getting firm and strong, you have greater confidence about everything. It's very gratifying."

Simple calisthenics, like sit-ups and push-ups, are a fine way to start improving your strength; but, if you want to see quicker results, you should consider weight-training equipment. Many spas and health clubs have expensive weight machines that are effective and fun to use. For at-home workouts, a set of dumbbells is invaluable. Dr. Sharkey recommends using weights that are heavy enough so that you can't do more than six to eight repetitions on any exercise. "You want to keep the resistance high enough so that it stimulates the protein synthesis in the muscles," he says. "If you're doing high repetitions, you'll build endurance, but not more strength."

During a ten-week training program, you can expect your strength to increase about 30 to 50 percent. Women who have ignored their muscles for a long time may experience even greater gains. Jack Wilmore, Ph.D., a professor of physical education at the University of Arizona, has seen women double their strength in a very short time. Eventually, you reach a plateau—but the early weeks of training can be exhilarating.

Nobody is really sure just how strong women can become. Dr. Wilmore estimates that, pound for pound, a woman's leg strength is nearly identical to a man's. Upper-body strength tends to be about one-half less in women than men—but some of that may be attributable to the fact that, when women don't use their *(Continued on page 312)*

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EXERCISE

(Continued from page 311)

muscles regularly, they don't come near to reaching their genetic potential.

Women can generally get strong without developing bulky muscles. "Strength development seems to be mostly a neurological phenomenon that doesn't have much to do with the cross-sectional size of the muscle," says Dr. Wilmore. "A woman can sometimes double her strength without any perceptible change in muscle mass." But muscle size is a very individual matter that seems to be related to the levels of testosterone and estrogen in the body. Some women who train very hard will, indeed, get well-developed muscles. It's hard to see why anyone would object to that. As our definitions of femininity continue to evolve in the '80s, it's likely that the firmly toned bodies of female gymnasts, runners, and weight lifters will be our paradigms.

Muscles are composed of a kind of fiber different from fat, and the notion that one can be exchanged for the other is a myth. What is true is that muscle is much denser than fat and takes up less room. If, for example, you burn off a pound of fat in your upper arm through diet, then exercise until you've added a pound of muscle, the arm will look much smaller and firmer than it did before. That's why it's easy to change your dimensions through exercise—even though the scale won't always reflect your success.

Each time you work out you get a little stronger; and, as you get stronger, it's easier to continue. "The hardest part of any exercise program is the first day," warns Michael O'Shea. ▽

BODY FAT

(Continued from page 255)

Fat won't be mobilized by passive activities like massages or vibrator belts. In fact, you're more likely to lose weight by giving a massage than by getting one. Belts, rollers, and shimmy-machines that promise to reduce fat don't work. "They're not only ineffective, they're undesirable," says Dr. Hunt. "All the pounding and shaking in the world won't do a bit of good in getting rid of fat. But too much pounding can break down the tissue in the wrong way and do cellular or capillary damage." Most doctors discount the idea that there are different kinds of fat. Whether it's called adipose tissue, cellulite, or baby fat, you can get rid of it only by reducing calories or exerting yourself. "There's a lot of talk about cellulite's being a special kind of fat, but I haven't found that to be true," says Dr. Hunt. "Fat is fat."

Dieters often assume that exercise is an inefficient way to lose weight—pointing out that you'd have to jog almost a mile to burn off one glass of white wine, and two miles for a handful of peanuts. But that's not the whole story. Exercise raises your metabolic rate, and it may stay high for thirty minutes or longer after you've finished. "The better trained you are and the more you exercise, the longer the metabolic rate will stay high," says Dr. Hunt. "It may last as long as six or seven hours. And during that time, you're burning off stored calories and waste products much more efficiently."

If you drop excess pounds through diet and don't exercise at all, about 25 percent of the weight lost will be muscle tissue that gets broken down and digested by the body. So if you lose ten pounds, that's two-and-a-half pounds of muscle. Go on a binge and regain the ten pounds, and it all comes back as fat. You'll weigh the same as you did before, but your body-fat ratio will now be higher. "When you bounce around the scale too much, you usually end up carrying extra weight and very little muscle," says Michael O'Shea of Sports Training Institute in New York. "That makes your energy go down."

The best way to lose fat is through regular, moderate activity. Intense activity, like fast running, may make you so tired that you stop quickly; and a low-paced activity, like walking, offers only a small caloric expenditure. But an activity that you can sustain for a reasonable period of time—such as cross-country skiing or easy jogging—will burn a tremendous number of calories and also keep your metabolism raised in the post-exercise period.

"You'd have to jog two miles to burn off a handful of peanuts"

Because fat is an energy source, some physiologists have suggested that women have an advantage over men in endurance activities—with more fat to burn, they can continue longer. It's a nice theory, but probably not true. The body doesn't begin to burn fat until it has exhausted its supply of glycogen. Of the 3000 or so calories that it takes to run a marathon, more than half come from carbohydrates which have been converted to muscle glycogen. Just one pound of fat provides 3500 calories—so even the leanest male carries enough fat to run several marathons. Fat does give women an advantage in marathon swimming since it serves as insulation against the cold water—and is buoyant, besides. But for other activities, fat is essentially dead weight.

Many women athletes have body-fat levels of about 15 percent, while some drop as low as 6 or 7 percent. Runners, skaters, dancers, and other women athletes who are training very hard may experience secondary amenorrhea—the cessation of menstruation for several months. Early data suggests that this may occur when body fat drops below a certain level. "The absence of menstruation may be a perfectly normal and desirable feature," says Dr. Jack Wilmore, who is currently doing research on the subject. "Once training is eased, menstruation begins again, and we have no reason right now to believe that there are any long-term effects." —JANICE KAPLAN

PICASSO

(Continued from page 281)

how American artists have responded to Picasso, whose works have always been far better known and more accessible in New York than in Paris. The initial response of the American avant-garde to Picasso was awe: in one apocryphal story, Arshile Gorky responded to the latest Picassos by complaining to his colleagues, "We are defeated." But by the time Sidney Janis and Sam Kootz began to bring Picasso's wartime paintings back to New York in the late 'forties, New York School painters had found alternatives to Cubism; and it became fashionable to believe Picasso was no longer relevant to contemporary art. Now, a new generation of American artists is reevaluating Picasso—especially his postwar paintings—and seeing what the "other Picasso," the non-Cubist Picasso, has to offer. And they do not feel defeated but stimulated—a sign of how far American art has come in forty years!

Art's potential for transforming fantasy into reality is—in the hands of a protean genius like Picasso—infinite. Which may be why every artist who had been to Paris to see the Grand Palais show ended our discussion of it by saying, "I can't wait to get back to the studio." Each saw something else: for one, the important revelation was Picasso's continuing dialogue with the history of art, his reworking of themes from Goya, Velázquez, and Delacroix. For another, it was the challenge Picasso's drawing posed to Matisse's singular emphasis on color. For another, it was Picasso's lack of inhibition in painting directly and spontaneously. Still another was inspired by Picasso's interpretation of bronze sculpture in a modern style.

Since MOMA held its first Picasso exhibition in 1939, organized by Alfred Barr, American avant-garde artists have felt a natural affinity with Picasso's raw expressionism, passionate romanticism, and spontaneous style that caused them to embrace his works more fully than those of any other European master. Although it is true that Matisse inspired American color-field painting of the 'sixties, no single artist has had the kind of impact Picasso has had on American art. For this reason it seems fitting that MOMA should pay the greatest homage it has ever given any artist by emptying the entire museum next month to fill its walls with the greatest Picasso show that has ever been or ever will be. For once the works are taken down, they will be dispersed to museums unlikely to lend them again; and, most importantly, "Guernica" will be returned to Spain.

If the reaction of the artists who went to Paris for a preview of the works Picasso kept for his favorite collector—himself—is any indication, the New York art world is finding inspiration in Picasso's post-Cubist works: the surrealist fantasies, the expressionist nightmares, and the violent explosive works of an old man raging, as poet Dylan Thomas put it, "against the dying of the light." The coincidence of the waning of modernism with Picasso's twilight years gives special significance to the way Picasso chose to end his career—with a bang and not a whimper, painting his angriest, most tumultuous works at the very end of his life. It is possible the life of the modernist art he invented may end in the same fashion, if Picasso's example prevails for the remainder of the century. ▽

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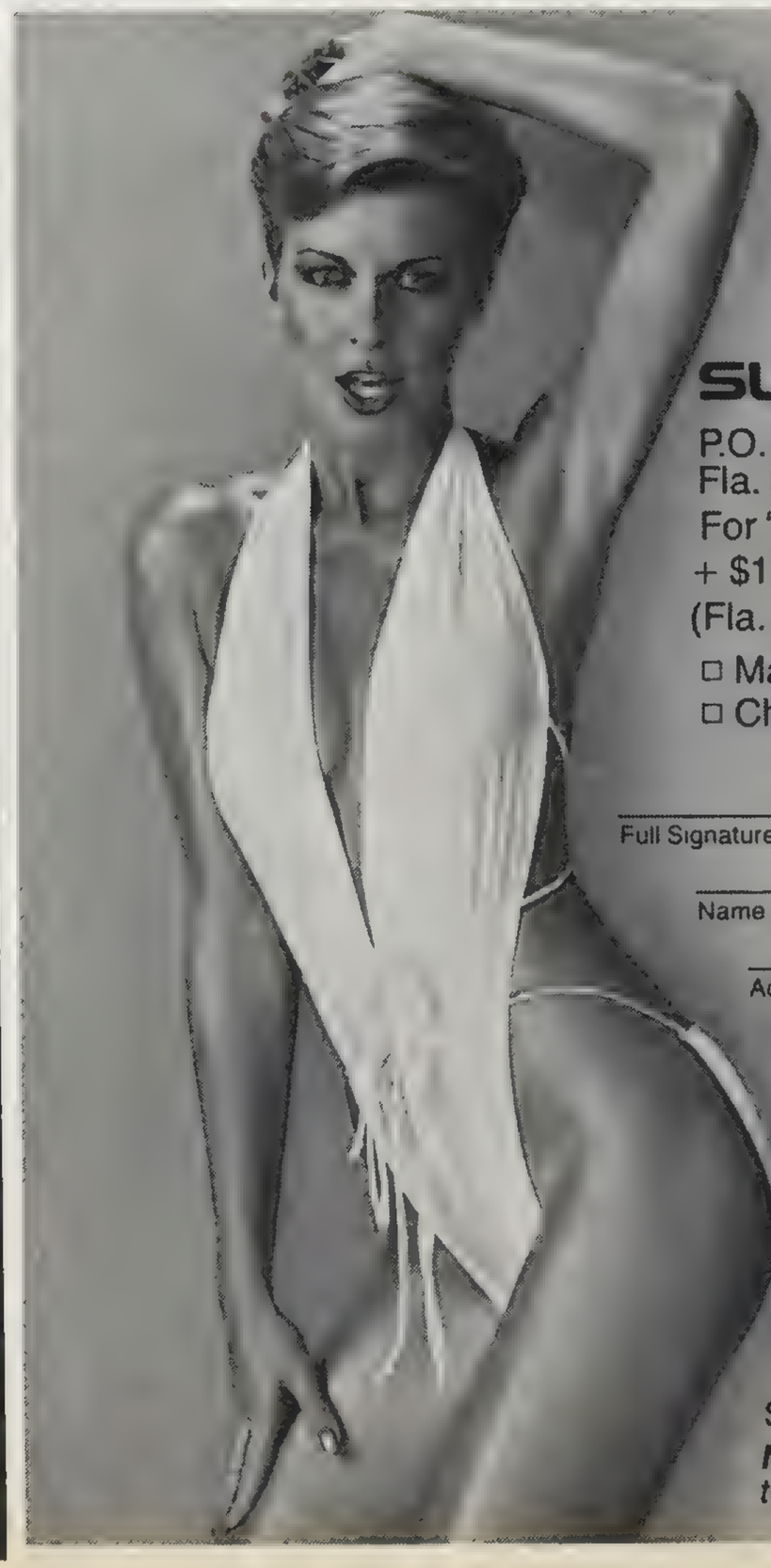

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NEW HEALTH TEAM

(Continued from page 251)

reason, before age forty you should have a full checkup at least every five years, and after age forty you should continue to receive full checkups at five-year intervals, with abbreviated ones to come between them. After age sixty, the visits should be more frequent. If you see a doctor for any complaint, it's a good idea to have your blood pressure taken and, after age forty, to have relatively frequent cancer checks (as well as learning how to examine your own skin and breasts for cancer).

Early symptoms of illness should not be overlooked or dismissed; they most often provide the first opportunity to detect and treat a disease. In this endeavor, as patients, we have one all-important advantage: an intimate knowledge of our own bodies. As Eric J. Cassell, M.D., a New York internist and clinical professor of Public Health at Cornell University, comments: "Every once in a while a patient says, 'I know there's something wrong. I *know* it.' It's a foolish doctor who ignores this message." Likewise, it's a foolish person who ignores signals of illness or denies the awareness that something could be wrong.

Take Care of Yourself by Drs. James Fries and Donald Vickery (Addison-Wesley) offers guidance through a set of diagrams on how to decide whether a condition needs treatment from a doctor or can be handled at home; in New York City, a telephone service is now available that, for a relatively modest fee, assists callers with their questions about this subject.

● **Communication between doctor and patient** has become problematic as the nature of their relationship has been changing. Recently, ever greater emphasis in medical education has been placed on how doctors and patients communicate with each other. Dr. Cassell, who has made a study of medical communication, suggests four simple steps that patients can take to get the most out of a visit with the doctor. Discipline yourself to be specific and ask your doctor for the same consideration.

1. *Write down what you think is the matter.* Come in with a list. It is very common for patients, because of anxiety or embarrassment, to forget to mention their most important reason for coming to the doctor. A written list can be a big help.

2. *Don't leave the office until you understand why you will be doing what you are going to do.* Ask: Why am I taking this medication? Why am I taking it for this period of time? Why do you want me to soak this in hot water? If you get home and realize that you don't know *why*, call back and find out. Asking such questions is not (or need not be) a sign of disrespect; it is a way of teaming up with the doctor to take the most advantage of her or his training and your own intelligence.

3. *Be sure you know what ought to happen.* A patient has the right to know what to expect. The doctor may say, "I'm not a fortune-teller," but it is fair for the patient to reply, "I'm not holding you to it, but you can predict better than I can, you know what to expect better than *I* do. And, doctor, if I know what to expect, it won't frighten me so much."

4. *Ask what the follow-up will be.* Know whether you are scheduled for another appointment, whether you should call back, and when. Ask how you will know whether the treatment has worked.

● **"Compliance"** is the technical term for cooperation with medical recommendations, which has a major influence on the results of a visit to the doctor.

For example, high blood pressure is a disease with few symptoms until its late stages, when it can produce heart and kidney disease and lead to strokes. On the other hand, available treatment is highly effective. Unfortunately, most people who are started on treatment for high blood pressure fail to take their medication regularly, and as many as half do not keep follow-up appointments with their doctors. In situations of this type, where effective medicine is available, it is the patients' behavior, not the doctors', that determines the rate of success. ▽

STRETCH

(Continued from page 252)

Getting your muscles stronger means you can use them longer without getting tired, and curiously, getting them *looser* has the same effect. "One role of stretching is to get the muscles to relax," says Dr. Marshall. "To perform well, a muscle has to contract, but it also has to relax. When it doesn't relax, it fatigues."

You may not even be aware that your muscles aren't functioning as well as possible. Let's say you're an average skier, coming down a fairly challenging mountain. If you're reasonably skilled, you'll be able to navigate the terrain and make it safely down the slope. "But the average skier will use her abdominal muscles and her leg muscles continuously during the run," says Dr. Marshall. "They contract continually with no relaxation. A good skier's muscles will contract only at certain times—like at the beginning of a turn—and then relax. That means the muscle has time to recycle, to get the waste products out and the oxygen in. It can accept a much greater workload than a muscle that stays contracted." When a muscle doesn't relax long enough to oxidate, lactic acid will build up and often cause cramping.

Before doing any stretching exercise, you should know what it is specifically intended to do. Many exercises have the same function. For example, toe touches are good for loosening the hamstrings—the muscles in back of the thigh which are very susceptible to injury. But several other exercises, like putting your foot up on a barre and bending over it, or sitting with legs outstretched and touching your chest to your knees, have the same purpose. You can save time in your exercise routine by choosing only one of these to do each day. Dr. Marshall warns against health clubs which promise exercises that can stretch and strengthen at the same time. "Any exercise which is supposed to be doing both probably isn't doing either very well."

Strength exercises, such as weight lifting, should be done only three or four times a week, to give the muscles time to recover. But you can stretch daily. On days when you feel too sluggish to run or complete a full exercise routine, you should at least do some stretches. It will probably make you feel better; and that way, you won't be quitting on yourself.

—JANICE KAPLAN

TRADEOFFS

(Continued from page 250)

family altogether. The dual-career phenomenon, say Drs. Greiff and Munter, may be the contraceptive of the future.

Faced with these pressures and tradeoffs it is no wonder so many women feel out of control. The physical and mental symptoms are all too familiar; changes in appetite, sleep patterns, and body functions; headaches, nausea, skin problems, and other unexplained physical complaints; a fatigued, "heavy" feeling much of the time; no sense of fun or zest for life; poor concentration; a vague sense of uneasiness.

Another sign is boredom, says Dr. Greiff. People who are "bored" with their jobs or their home lives and find themselves asking, "Is that all there is?" may be expressing, among other things, a fear that they've lost control and awareness of key areas of their lives.

> "Women are more often caught in time traps than men . . . most home duties fall on partner with lower income"

The obvious question, then, is: How do I maintain control? Dr. Greiff offers some suggestions:

- First, identify your tradeoffs. Taking a new job, for example, may represent personal growth instead of stagnation, but it may also mean some loss of independence. "The woman who is able to come to terms with her tradeoffs will be less stressed and less angry, because she realizes that every time she loses something, she also may gain something," says Dr. Greiff.
- Keep in mind that no one is in total control, even those who appear to be. If things are going badly in one area—on the job, perhaps—don't generalize and decide, "My God, I'm never in control." Give yourself credit for all the things you do well.
- Take control in small ways. In the office, if the phone is constantly ringing, take it off the hook, give yourself a five-minute breather and turn on the radio. When you're at the end of your tether, take a long lunch, either by yourself or with a friend. Or plan the business trip that needs to get done to break the pressure.

If you are troubled personally, take some time to sit down and talk with someone you trust and can share things with. At home, especially if your children no longer need constant vigilance, close the door and revel in what Dr. Greiff calls "unlonely aloneness." This is particularly important, he says, for the woman who harbors some guilt about working and tries to overcompensate by being superwoman at home.

There are numerous ways to make creative changes in all three areas of your life, Dr. Greiff points out. A music break might refresh you more than a coffee or cola break. Take an exciting course or take time to read the books you were always reluctant to tackle. Turn off the TV, and experience the sharing, communication, and intimacy of playing a variety of games with your family.

Finally, you maintain control by avoiding the trade-off traps. Some common ones are:

- **The IF/THEN strategy.** It goes something like this: IF I (or we) work really hard now, THEN I (we) can enjoy success, money, security—and the family—later on. This strategy merely postpones the excitement of the here-and-now for the promise of rewards that may not turn out as expected because all the people will be at different points in their lives and may not have time for one another. Meanwhile, those special moments that slipped by unnoticed may never be recaptured.

"I've seen too many couples go down the tubes before THEN ever got there," says Dr. Greiff. "So enjoy life now. That doesn't mean live only for the present, but don't be so futuristic that you can't enjoy the present."

- **Social stereotypes.** Women especially are at the mercy of social pressures regarding job and family. Stereotypes about the roles of wife, mother, and working woman change slowly. "But these are dynamic times," says Dr. Greiff, "and the fact is that it is not always clear what makes people happy. So, rid yourself of the myths and stereotypes about what you *should* do and ask yourself what gives *you* enjoyment and pleasure—then act on it."
- **The perfection game.** Keep things in perspective and remember that no one is perfect. "It's fine to strive for excellence," says Dr. Greiff, "but if the striving becomes an obsession, you'll find yourself tripping over your own feet, and the net effect will be disappointment."

"Gold and silver notwithstanding, time is still the single most precious commodity we have," says Dr. Greiff. "Yet most people abuse it rather than use it."

Some of the most common time abuses:

- **Procrastination.** The end result of the I'll-do-it-tomorrow syndrome is an accumulation of things you'll never do—the book you always thought you'd write, the article you wanted to read, the symphony you'd like to attend. The trip you always wanted to take.
- **Fantasizing.** "In realistic doses, fantasy is the spark of creativity." But if excessive and primarily a substitute for action, it's a poor use of time, because so much activity goes on in your head, so little in your life.
- **Overscheduling or underscheduling.** There's a real art to doing a lot in a short period, says Dr. Greiff. Since you can't do everything, concentrate on the most important, and if you have a chance move on to the rest.

For all the hoopla about equality of the sexes, women are more often caught in the time trap than men. With dual-career couples, most of the home responsibilities still fall on the partner with the less prestigious title and the lower income—usually the woman. Because she is perceived as carrying less responsibility at *(Continued on page 316)*

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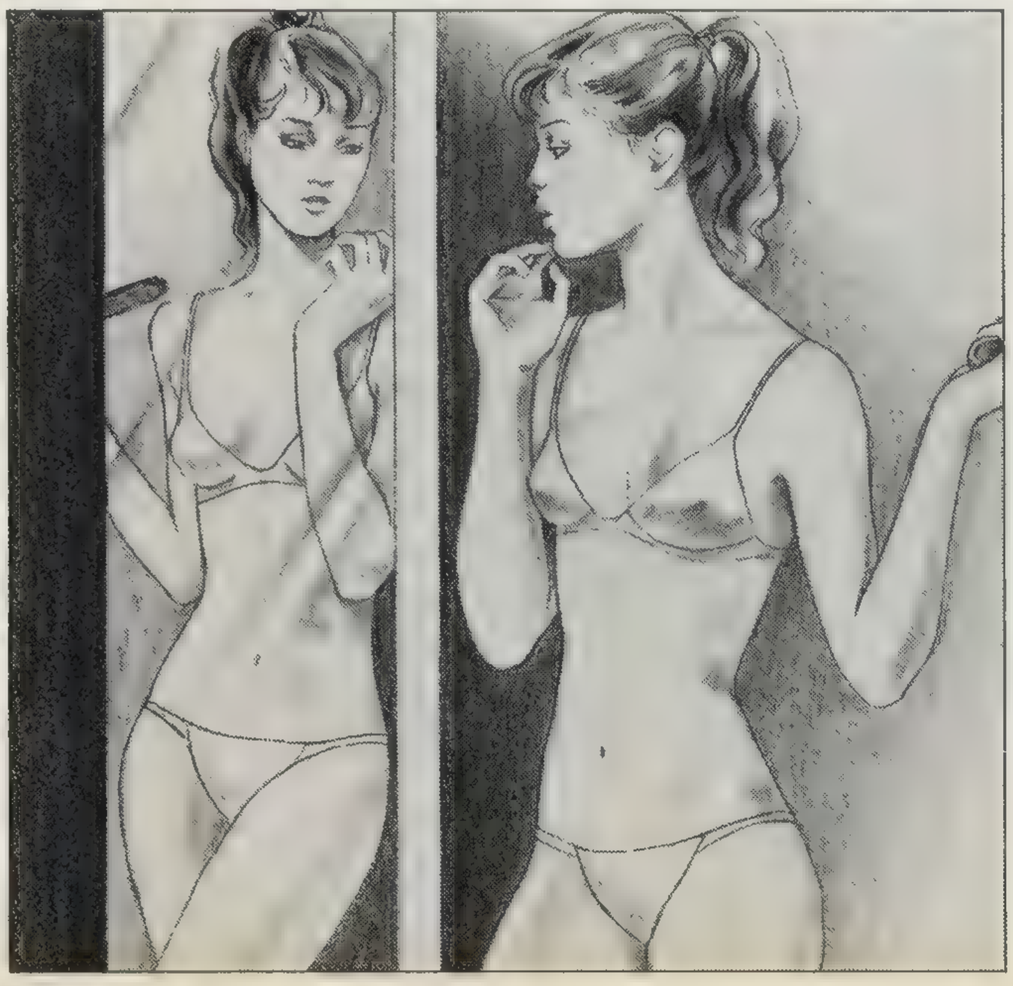

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TRADEOFFS

(Continued from page 315)

work, she often has less leverage at home, say the authors of *Tradeoffs*.

But you don't have to be a victim of time, sacrificing sleep and proper diet in order to cram everything into a twenty-four-hour day. In fact, you have more control than you think. "You may literally have to program your time and say to yourself, 'Barring a catastrophe, I *am* going to do this thing I need to do or want to do,'" Dr. Greiff advises. "Some degree of obsessiveness is important.

"There's a lot of truth to the cliché that, if you want something done, give it to a busy person," he adds. "That is because people who are very busy (a) set priorities (b) act on them and (c) don't get hung up on details."

The busy woman also needs to guard jealously the quality, as well as quantity, of time she reserves for herself. Resist social pressures to use that time to jog, to meditate, or otherwise "improve" your mind and body if those activities are not what feel best for you.

"Of course, it's important to improve yourself," says Dr. Greiff. "But when improvement takes the place of enjoyment or becomes in itself an activity that is so pressured and so demanding that it loses its appeal, then it's no longer improvement."

"If you're getting things done moderately well, sleeping and eating well enough that your body isn't telling you something is wrong, and having reasonable relationships with people, then you're doing tremendously well. If there's one 'should,' it's that people should stop being so intimidated by the shoulds of others. Don't live their lives, live yours." ▽

SWEAT

(Continued from page 252)

Whatever nutrients are lost can be replaced later. You should avoid commercial drinks that contain large amounts of sugar. Sugar slows down the absorption of fluid, so a sugary drink will take longer than water to get out of your stomach and into your bloodstream where it's needed. In addition, when liquid stays in your stomach, it makes you feel bloated.

Sugar may be helpful when you're exercising in very cold weather for more than two hours. Then a drink containing about 3 percent sugar may help to keep you warm. Most commercial drinks—even the popular "sports drinks" like Gatorade—contain more sugar than this. They may be all right after your competition is over, but should probably be avoided during it.

The purpose of sweating is to remove heat from the body, which requires that perspiration evaporate from the skin surface. Wearing a rubber or plastic sweat suit obviates this. The body will sweat more and more, but there'll be no cooling effect. Not only do you risk dehydration, but you may raise the body temperature dangerously high. A rubber sweat suit won't help you lose fat, and it should be avoided.

Your body probably does a better job than you can in regulating its own temperature, salt, and potassium. The best thing you can do is to eat a well-balanced diet—and make sure that you never run out of water.

JANICE KAPLAN

pH—BALANCE FACTOR

(Continued from page 263)

of the good emulsifying (cleansing) agents are on the alkaline side—in fact, the more alkaline the cleanser is, the better its emulsifying, or cleansing, properties. So it is not unusual for a soap to have a *p*H of 10 or 11.

The reason why alkaline soaps are effective cleansers is that they hydrolyse (add water to) fats and make them more water soluble so they can be rinsed away. If you use a mild soap, and not too much of it, you are less likely to have a problem from alkaline irritation. And, working for you is your body's buffering system—within a matter of two or three hours, your skin restores its acid mantle with a *p*H of about 5.

Frequent washing of oily, acne-prone skin can irritate it considerably. In instances of severe acne, where pustules have formed and the skin is broken, the *p*H is affected in another way entirely—and for a much longer period of time. This is because body fluids are slightly alkaline: the blood *p*H is about 7.4, slightly above water and considerably above skin *p*H of 5. If you were to get a relatively acid substance, such as lemon juice, on broken skin, you would experience a great deal of discomfort; whereas milk, a mildly alkaline solution, like soap, would feel more comfortable. A strong alkaline solution would sting also.

You cannot have a *p*H without some water in which the positive and negative ions can do their thing. An optimal amount of moisture in the skin allows for optimal *p*H characteristics and balance. And to maintain the skin's moisture content at the best level, you may need a moisturizing lotion—with its water-retaining (hydrophilic) ingredients. The same goes for the hair, which, incidentally, is very sensitive to surrounding humidity. (A hair attached to a spring lever can be used as a hydrometer to measure the humidity in the air—the greater the humidity, the longer the hair stretches.) A moisturizer can create a mini-environment around the hair shaft to insure ideal conditions when the air is too dry.

Interestingly, *p*H also is involved in "baby" shampoos. The tears of the eye are acid. So if you were to have dilute boric acid, for instance, in your eye, it would feel fine; if you were to get soap (alkaline)—and who hasn't?—in your eye by accident, it would sting. The baby shampoos on the market are either neutral, *p*H7, or just slightly acid: they employ detergent emulsifying systems that operate at a lower *p*H than soap, still allowing hydrolysis of the oils—and thereby cleaning the surface of your scalp and hair.

For maximum cleansing of your hair, however, high-alkaline shampoos are best. They may not give your hair the slip or slide or feeling of body that you may want; but you can neutralize an alkaline shampoo in a few seconds with any good conditioner. This not only brings the *p*H back to the acid side but also adds anti-static and sheening agents and makes the hair easier to comb as well. Of course, this is how lemon, vinegar, and beer rinses work—they have a lower *p*H. ▽

To help hair
fight dry air:
a moisturizer

SHEILA JOHNSON

(*Continued from page 269*)

avoid it. (Excessively dry skin is always uncomfortable, but it presents a special problem for Black women because of the ashy cast that whitish flakes of dead skin can give the skin's surface.) Sheila's solution: "I use a dab of Vaseline all over or sometimes cocoa butter." . . .

Her hair system: While every kind of hair needs a rest from blow-dryers, permanents, straighteners, and other chemical treatments, Black hair, which tends to be fine and rather porous, is most easily damaged. The best measure is a preventive one: to minimize stress or pulling at the hairline. Certain hair styles, in fact, can harm hair: very tight braids or corn-rowing, for example, can lead to scalp damage, even permanent hair loss.

For Sheila Johnson, there's an additional "handicap": her hair inevitably gets over-handled on the job—with the constant use of curling irons and blow-dryers. She's learned to be particularly conscientious about regular conditioning treatments to prevent her hair from becoming over-dry and brittle. "Every week I go for a special molasses and Wella heat-cap treatment to strengthen my hair, and I have it trimmed every six weeks (a good idea to keep the ends from breaking). "I also try to get away to the islands every two months—there, I put mineral oil on my hair, wrap it in Saran Wrap, and let the sun 'bake' it for fifteen minutes—it's like a hot oil treatment!" . . .

Her makeup system: When it comes to makeup colors, Sheila, like most Black women, has found that the kinds of makeup colors that work best are warm tones—not harsh ones—that make the most of the rich tones of her skin. "My favorite look for myself is 'highlighted' rather than 'made-up,' with big eyes and cheek color that looks like I'm really blushing. I like a 'dark eye,' too—liner is especially important for Black women—it keeps their eyes from 'blending' with their skin color. I use black or dark brown—and cranberry when I want some color." (To keep in mind when it comes to eye-shadow colors: Because Black skin seems to absorb color faster and creamy eye shadows sometimes cake—powdered eye colors usually give the best effect.) . . . "Lining lips to show off the true shape is also important for Black women. After lining, I add lip color or sometimes just gloss. Gloss should be applied lightly on the upper lip, though—too much reflected light can 'wash away' lip shape." . . . More tips: Using blusher up around the eye area as well as on cheeks (page 269), she tries out some new shadow colors during a Vogue sitting), plus an "indispensable" under-eye cover she uses to "brighten" her whole face. "Joey Mills taught me this trick for evening—brushing powdered gold eye shadow at the inner corner of the lid, halfway to the center, with a darker color at the outer corner." ▽

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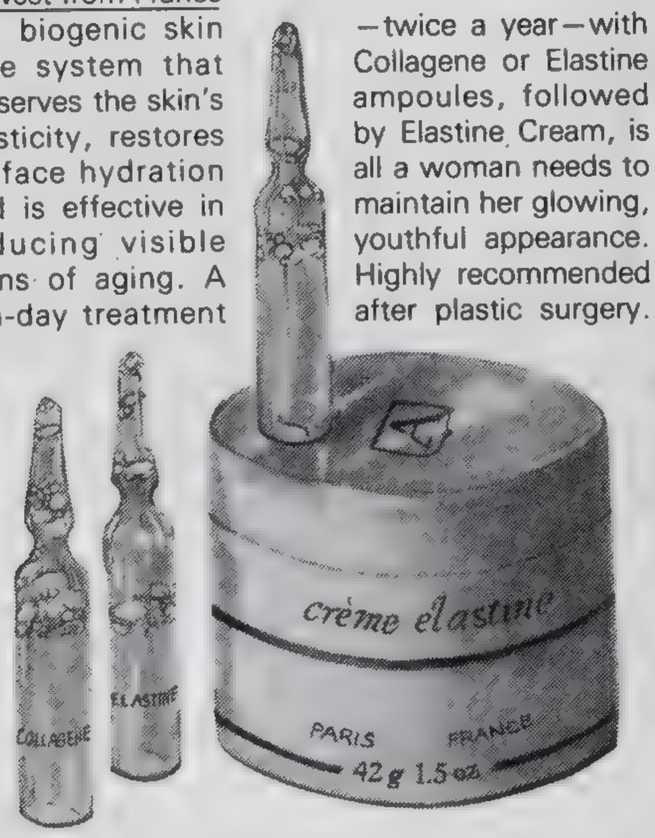

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Turbaned and towel-clad into the unknown: a back-street spa

You won't find this bathhouse/pink mosque on the Paris grand tour

BY MISSY ALLEN

EDITOR'S NOTE: *Missy Allen is director of admissions for the Graduate School of Arts and Sciences at Harvard; she wrote this article while on a leave of absence in Paris.*

After months abroad breakfasting on brioche, picnicking on pâté, and supping on *saumon fumé,* I could no longer squeeze my six-foot-plus frame into my traveling wardrobe (oh, whatever happened to the sack dress?). As I was bemoaning my fate to my friend Michelle and stuffing myself with yet another croissant chez Deux Magots, I alibied that my recent encumbrance was primarily due to my forced separation from Harvard's pool *cum* sauna. "Well then, we shall have to go to the baths," said my lithe Parisian companion, "I often go to one in the Arab neighborhood near le Marais."

Although I do cherish my saunas, I was totally unacquainted with steam baths, the thought of which conjured up images of pudgy terry-toga-clad gangsters meeting amidst the steam to decide whom next to encase in cement. My immediate concern was that in a steam bath I wouldn't be able to wear my glasses and might end up my trip wandering for days through the midst of an Arab bath house. . . . Nonetheless, my tummy outweighed (sorry!) my other concerns, so I agreed to meet Michelle the next day at 5:30 at the Hamman Sauna Saint Paul.

The "Hamman" (I have yet to learn what it means), is just a few minutes' walk from the Metro. On first appearance, it looked a little like a pink fake mosque and was also slightly reminiscent of old-fashioned movie theaters in Florida. The entrance was completely tiled: floors, walls, ceiling . . . with a very steep, wide, staircase leading up out of sight. The only furniture was a small wicker table and two fragile-looking wicker chairs. On one wall was a small "box office" with a small billboard with the various prices for the baths, manicures, pedicures, massages, etc.

I petulantly settled into one of the chairs and anxiously waited for Michelle. She finally arrived and after the usual *baisers,* we paid our thirty-eight francs (which seemed like a lot to pay for steam) and ascended the stairs. As we mounted the staircase there was a distinct aroma: a melange of heavy perfume, Arab food, and damp bodies; it was infinitely more pleasant than the chlorine-*cum*-athlete's foot odor of Harvard's pools.

At the top of the stairs, we entered a sort of Mediterranean café, not unlike many I have frequented in the south of France and throughout Italy . . . marble-topped wrought-iron tables with either those classic wrought-iron chairs or small wicker ones . . . but something was different . . . what? All the customers were women, half-nude women draped with large "Turkish" towels and terry turbans. While I gaped, Michelle went to the bar and procured a little wooden post-office box in which we put our watches and wallets. Then we were handed a small *pacquet* and followed the *patronne* to a corridor of small dressing rooms. Gaily painted blue and white, they were quite roomy and each contained a small chair, lots of hooks, and a large mirror.

Once inside, I closely examined my *pacquet*; it contained a white robe (reminiscent of those worn by ethereal creatures who, in Grade-B movies, are confined, against their wills, in Charles Addams-style insane asylums), clear plastic sandals that were not designed for my size 10 feet, and a small blue cotton *serviette* that Michelle said was a towel but which would have hardly covered my left thigh. In my new outfit, I felt more like a novice in a convent than one of Sybil's personalities; but following Michelle down into the baths I was led into something more like Dante's inferno than a nunnery.

We (I, without my glasses) entered a large high-ceilinged solarium. Through my myopic squint, I saw that in the center was an "altar" from which, I believe, the steam cameth. In a circle around the "altar" were arranged oversized wooden armchairs over which was sprawled the most incredible array of female flesh I have ever seen, and that includes those fleshy, voluptuous creatures in the recent wave of porno/sci-fi comics.

Self-consciously I placed my *corpus maximus* next to an anorexic French beauty sporting a gold Rolex watch and nothing else. She was surrounded by three or four other beauties, two of whom had obviously spent the summer lying in the sun *au naturale,* while a striped companion had obviously been in mono-kini land. . . . Next, I caught sight of a gargantuan Arab woman who was covered from head to waist in green goop, which I assumed to be some sort of beauty mudpack. Quite a few women wore those balloony reducing pants, usually used by women who look as though they don't need them. Also prevalent were loofah mittens, scrub brushes (like those used by Jane Russell when she bathed in old wooden tubs in cowboy mov-

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ies), and giant pieces of plastic wrap swathed around someone's middle.

Still gaping at my colleagues in cellulite, I was led away by Michelle for a tour of the other chambers: eucalyptus steam room, pool, sauna, massage rooms, etc. I headed for my familiar sauna. However, that one made the one I used at Harvard seem air-conditioned; and, after just a few seconds, I understood why there was a giant egg timer on the wall and took "French leave." The women being massaged looked in tune with their karma in spite of the fact that the masseuse looked like that guy in *Pumping Iron.* Wandering about, I found a room that had a horizontal shower that, when properly aimed, is supposed to

"An altar from which steam cameth"

eliminate lingering pockets of fat.

The pool room (the room with the pool) reminded me of a corner of the casbah. In contrast to the operating-room style lighting of the steam room, the pool room's illumination was nocturnal and cool. Along two walls were MGM staircases that led up to the café and a balcony that went around the entire room. The pool was quite small, about twenty feet square, and verrrrry cold. At the foot of the staircases were two long daises, on which were rows of heavy wooden chaises longues with thick mattresses covered in navy terry cloth. Reclining on these were women, mostly in turbans, with their white robes draped over them. The contrast of the blue and white was quite dramatic, and I began daydreaming about life in the *zenana*. . . . The atmosphere was quite inhibiting, and I realized I had been whispering to Michelle.

After a very, very short and chilly swim I went back into the heat of the steam room. I was wondering if there were a direct correlation between humidity and hallucination when Michelle confirmed that before my eyes was what appeared to be an ancient and very shriveled gnome. Michelle explained that she was a ninety-plus-year-old grannie who had been coming to the baths since time immemorial and could stay in the steam room all day long. Not exactly a "10" or body beautiful, the old woman nonetheless foretold a future that would include many more baths.

Though the gnome was easily discernible, I began to lack for other visual stimuli as the heat began to stifle me. I tried reading a discarded copy of *Ici Paris,* the French equivalent of our *National Enquirer,* but the heat even stifled prurient thoughts. I began to contemplate dying of thirst, so I started to play the kinds of games I employed when doing long-distance swimming, time-extending techniques and "carrots" such as "I will wait until that drop of perspiration on the back of my neck slides down the length of my back" (which is some distance as I am over six feet tall), or "I can't leave until that woman moves her left foot." After a few more minutes of games, I lapsed into my pseudo-Zen state in which I was no longer aware of my body. . . . Fortunately, Michelle recognized my glazed look and led me out of the steam room before my whole body looked like a shriveled prune. Back in our street clothes, we had a cool drink and headed home.

The Hamman Sauna Saint Paul is the most exotic spot I have ever been to in Western Europe, and a refuge that I am sure I shall return to. For those of us who overindulge abroad, and just can't afford a week at Vichy, this is the place. ▽

FASHION INFORMATION

Page 98: *Cover details*: Perry Ellis sweater and pants at Henri Bendel. Pants also at Hudson's; Marshall Field's. Russell R. Adams earrings, about $60. At Artwear, NYC.
Pages 220-221: Bonwillum earrings. Saks Fifth Avenue; Jere Scott at Via Lusso, Chicago. Bonwillum bracelet. Saks Fifth Avenue; Jere Scott at Via Lusso, Chicago; Dayton's. Shoes by Diego Della Valle.
Page 222: Earrings, Bonwillum. Saks Fifth Avenue. Shoes, Charles Jourdan. Charles Jourdan Boutiques, NYC and Coconut Grove, FL.
Page 223: Earrings, Isaac Manevitz for Ben-Amun. Bloomingdale's. Bracelets, Bonwillum. Saks Fifth Avenue. Burlington panty stockings at fine department stores. Maud Frizon shoes at Maud Frizon, NYC; Mr. Jay, Millburn, NJ.
Pages 224-225: *Below*: Bonwillum earrings and bracelet. Bracelet at Saks Fifth Avenue. Belt by Randy Nichols. Vittorio Ricci sandals at Vittorio Ricci, NYC and Chicago. . . . *Inset*: Bonwillum earrings, see information pages 220-221. Yves Saint Laurent sandals. Rothman's Shoe Salon, FL; Leon Unatin, Beverly Hills.
Page 226: Sunglasses, Colors In Optics, Ltd. Bracelets top to bottom: Daphne de La Grandiere for Daphne. Bloomingdale's. Cathy and Marsha for Catherine Stein. Panty stockings, Hanes Hosiery. Bloomingdale's; May Co. Shoes, Yves Saint Laurent. Delman at Bergdorf Goodman; Nan Duskin.
Page 227: Earrings and bracelet by Bonwillum. Saks Fifth Avenue. Shoes, Halston for Garolini.
Page 228: Magda K earrings. At Bullock's. Yves Saint Laurent shoes.
Page 229: Accessories and shoes by Yves Saint Laurent. Panty stockings, Christian Dior Legwear.
Page 230: Accessories and shoes by Yves Saint Laurent. Hanes Hosiery panty stockings.
Page 231: Esther Gallant earrings. To order at Henri Bendel. Hanes Hosiery panty stockings. Diego Della Valle shoes.
Pages 232-233: *Left*: Earrings, Ellen Designs for Robert Originals. Bloomingdale's. Donald Stannard bangles available at Elizabeth Arden Salons. Givenchy for Round-the-Clock panty stockings. Givenchy sandals . . . *Right*: Esther Gallant earrings. To order at Henri Bendel. Bracelets, (wrist to cuff) Van Allen, available at KSP Jewelry, Toronto. Ellen Designs for Robert Originals available at Lord & Taylor. Baume & Mercier watch. Saks Fifth Avenue. Givenchy for Round-the-Clock panty stockings. Yves Saint Laurent pumps.
Page 234: Earrings, M&J Savitt. Bracelets, top to bottom: Van Allen. KSP Jewelry, Toronto; The Vogue, Flint, MI. Cathy and Marsha for Catherine Stein. Belt, Ruza for Elegant. Nettie Milgrim, Boca Raton, FL. Le Bourget panty stockings. Bergdorf Goodman; Chaise Lounge, Los Angeles and Sherman Oaks, CA. Givenchy shoes.
Page 235: Earrings, Esther Gallant. To order at Henri Bendel. Bracelets, top to bottom: Van Allen. KSP Jewelry, Toronto. Cathy and Marsha for Catherine Stein. Watch, Baume & Mercier. Saks Fifth Avenue. Le Bourget panty stockings. Bergdorf Goodman; Chaise Lounge, Los Angeles and Sherman Oaks, CA. Shoes, Diego Della Valle. De Pandi, Washington, DC.
Page 236: Earrings by J. Clift. Gindi Jewelry, NYC. Shoes, Valentino by Caovilla.
Page 237: Gold bracelet, Andrew Hatfield at Kruger Gallery, NYC. Belt, Ruza for Elegant. Saks Fifth Avenue; Abdalla's, Lafayette, LA. Trimfit panty stockings, at *(Continued on page 320)*

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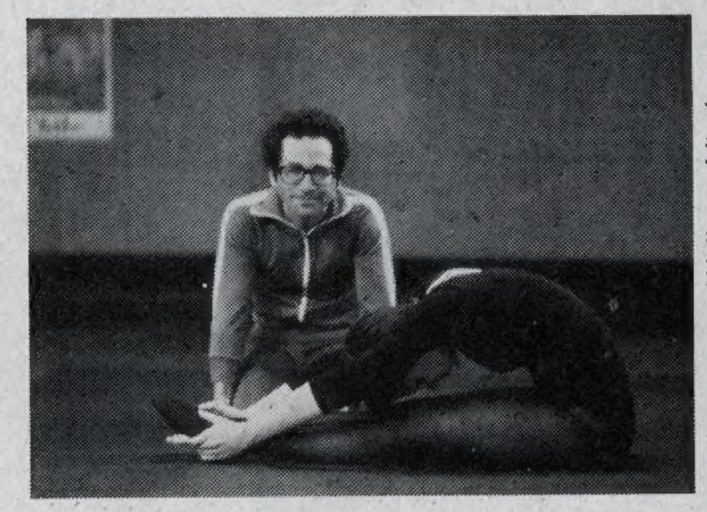

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FASHION INFORMATION

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fine department stores. Shoes, Diego Della Valle.
Page 238: Silver bracelets by M&J Savitt. Van Allen black bracelet, see information page 234.
Page 239: Brass ball bracelet by Cathy and Marsha for Catherine Stein. Yves Saint Laurent shoes.
Page 240: Cuff bracelet by Van Allen. Gold rope bracelet by Christian Dior. Panty stockings, Christian Dior Legwear. Joan and David shoes at Ann Taylor, NYC.
Page 241: *Left,* bracelets top to bottom: Brass bangle by Dennis Higgins at Artwear, NYC. Stone bracelets by Shashi. . . . *Right*: Esther Gallant earrings. To order at Henri Bendel. Bracelets, top to bottom: Shashi jade bangle. Lisandro Sarasola. Bloomingdale's Cul-de-Sac.
Pages 256-257: Chloé silk/polyester pullover, about $760. Martha; Nan Duskin; Saks-Jandel; Marshall Field's; Sakowitz; I. Magnin. Earrings and bracelets, Jewels by Mary McFadden. To order at Saks Fifth Avenue; Martha, Palm Beach.
Page 259: Fiorucci crab pin at Fiorucci, NYC.
Page 260: Nylon/Lycra maillot, Valentino Swimwear for Concorde Fashions. About $102. Valentino, NYC; Nan Duskin; Martha, Palm Beach. Earrings by Kenneth Jay Lane. Saks Fifth Avenue. Bracelets, second from right, by Donald Stannard. Other bracelets by Joseph Mazer. At Bloomingdale's.
Page 261: Chloé silk dress, about $800. To order at Saks Fifth Avenue. Also at Nan Duskin; Neiman-Marcus. Magda K bangles. The Broadway.
Page 266: Sweater by Roberta di Camerino about $130. At Roberta di Camerino Boutiques, NYC, Palm Beach, and Houston. Muffler, Paul Stuart, NYC. Roller skates, Herman's World of Sporting Goods.
Page 267: Gianni Versace cotton/Lurex T-shirt (about $180) and linen pants (about $155). Chez Catherine, Palm Beach; Jane Simon, Birmingham, AL; Ultimo, Chicago; Pino's, Seattle; Boutique Lily Simon, Montreal. Earrings, Isaac Manevitz for Ben-Amun. Bloomingdale's; Marshall Field's; Bullock's, Century City. Bracelets, Magda K.
Page 288: Gottex available at Macy's, Herald Square; Jordan Marsh, Florida; Montaldo's; I. Magnin; Liberty House of Hawaii. Ellen Designs for Robert Originals earrings. Battelstein's. Bangles, Magda K. Available at Octavia, Baltimore.
Page 289: Gottex available at Bloomingdale's; Jordan Marsh, Florida; Montaldo's; I. Magnin; Liberty House of Hawaii. Fiorucci earrings and bracelets, available at Fiorucci, NYC.
Page 290: AMF Head Sportswear available at Saks Fifth Avenue; Foley's. Isadora earrings, available at Jenny B. Goode, New York and Beverly Hills. Men's swimwear by Catalina.
Page 291: Le Bag available at Saks Fifth Avenue; Swanson's on the Plaza; Sakowitz; Joseph Magnin. Isaac Manevitz for Ben-Amun earrings available at Bloomingdale's; Drennen, Virginia Beach, VA; Bullock's, Century City. Private Eyes sunglasses. Catalina men's swimwear.
Pages 292-293: *Top*: Gottex rainbow available at Saks Fifth Avenue; Jordan Marsh, Florida; Montaldo's; I. Magnin; Liberty House of Hawaii. Earrings, Constance Maslow. Available at Saks Fifth Avenue. Andrew Geller sandals. Private Eyes sunglasses. . . . *Bottom*: Gottex harlequin available at Lord & Taylor; Jordan Marsh, Florida; Montaldo's; I. Magnin; Liberty House of Hawaii. Isadora earrings. Sandals, by John Anthony for Joan and David.
Pages 294-295: 1. $150. Henri Bendel; Pegasus, Philadelphia; I. Magnin. **3.&4.** $35. T. Edwards, Atlanta; I. Magnin. **5.** $60. Henri Bendel; Dayton's; Jayne Marie, Portland, OR. **6.** $46. Bergdorf Goodman; The Front Room, New Orleans; Jere Scott at Via Lusso, Chicago. **7.** Natural wood, $86; gold leaf, $118. Bergdorf Goodman; Jamie, Nashville; Avenue, Omaha. **8.** Thin gold leaf bracelet; $20; colored thin bangles, $12; ebony cuff, $22; deco cuff at wrist, $70. All bracelets at Macy's, Herald Square; Dayton's; Wynne Gilmore, San Francisco. **9.** $80. Artwear, NYC; Harcus Krakow Gallery, Boston; Wilkes Bashford, San Francisco. **10.** Shell earrings: small $50, medium $60, large $70, all at Artwear, NYC. Hairsticks, $30 at Bergdorf Goodman. **11.** Stone earrings, $60 at Artwear, NYC. **12.** Higgins for Private Label. $150. Henri Bendel; Higgins, Nantucket; Claire Pearone. **13.** Higgins for Private Label. $150. Henri Bendel; Higgins, Nantucket; Lina Lee, Beverly Hills. **14.** $150. Henri Bendel; Higgins, Nantucket; The Twenty-Four Collection, Miami. **15.** $100 at Artwear, NYC. **16.** Hoop earrings, $90 at Artwear, NYC. **17, 18,** and **19** at Bloomingdale's. **20.** $350. **21.** $50. **22.** $20. **23.** $150. **20-23.** All available at David's, Palm Beach; Repliqué at the Warwick, Philadelphia. All prices approximate.
Pages 296-297: 1. $25. Henri Bendel; Bullocks Wilshire. . . . **2.** $28. All Yves Saint Laurent Rive Gauche Boutiques. . . . **3.** $38. Saks-Jandel; Joseph Magnin; Country Club Fashions. . . . **4.** $28. Henri Bendel; Country Club Fashions. . . . **5.** $30. Saks Fifth Avenue; Lou Lattimore; I. Magnin. . . . **6.** $45. Balliet's; Marie Leavell. . . . **7.** $95. Henri Bendel. . . . **8.** $175. Henri Bendel. . . . **9.** $235. Henri Bendel. . . . **10.** $125. Bloomingdale's; L.L. Berger. . . . **11.** $160. Henri Bendel; Bullock's. . . . **13.** $29. . . . **14.** $190. . . . **15.** $240. Marshall Field's. . . . **16.** $465. Henri Bendel; Hardware/USA in Los Angeles. . . . **17.** $665. Henri Bendel; Hardware/USA in Los Angeles. . . . **20.** $42. Bergdorf Goodman. . . . **21.** $25. Henri Bendel; Suzy, Great Neck, NY. . . . **22.** $55. Bloomingdale's Cul-de-Sac. . . . **23.** $200. Artwear, NYC; Claire Pearone; Ultimo. . . . **24.** $28. Bloomingdale's; I. Magnin; Bonwit Teller. . . . **25.** $20. Bloomingdale's; I. Magnin; Bonwit Teller. . . . **26.** $150. Artwear, NYC. . . . **27.** $44. Henri Bendel; Hudson's; Featherstone, Dallas. . . . **28.** $36. Henri Bendel; Hudson's; Featherstone, Dallas. All prices approximate.
Page 298: Esther Gallant earrings. Belt by Ruza for Elegant. Henri Bendel; Clotherie, Scottsdale, AZ. Bangles, Carolee Designs. Saks Fifth Avenue; Joseph Magnin. Shoes, Vittorio Ricci by Stephané Kelian. Vittorio Ricci, NYC and Chicago; Ciabattino, Birmingham, MI.
Page 299: *Foreground*: Esther Gallant earrings. Isadora bracelet. Macy's, Herald Square (cosmetic counter). Shoes, Vittorio Ricci by Stephané Kelian. . . . *Background*: Bracelets, left to right: M&J Savitt; Cathy and Marsha for Catherine Stein; Dennis Higgins; Dennis Higgins.
Pages 300-301: *Above, left*: Earrings, Gindi Jewelry, NYC. Bracelets by Cathy and Marsha for Catherine Stein, and Dennis Higgins. Ruza for Elegant belts. Shoes, Geoffrey Beene for Andrew Geller. . . . *Below, left*: Bracelet, Gindi Jewelry, NYC. Jacques Cohen shoes. . . . *Right*: Earrings by Trifari. Shoes, Vittorio Ricci, NYC.
Page 302: Bonwillum earrings. At Saks Fifth Avenue. Bracelet by Isadora. At Macy's, Herald Square (cosmetic counter). Belt, Ruza for Elegant. Henri Bendel; Clotherie, Ltd., Scottsdale, AZ. Pancaldi shoes.
Page 303: *Above*: Esther Gallant earrings. Bracelets by Jilbari Designs and Van Allen. Shoes, Yves Saint Laurent. . . . *Below*: Earrings, F.B. Durland. Bracelets by Austin Zuur, Ltd. and Van Allen. Givenchy shoes.

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